LATER SANGITA LITERATURE[1]

By

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IN an earlier paper, I surveyed the Sanskrit Sangita literature from Bharata up to Sarngadeva. In this paper, I propose to follow up the subject and speak of the literature from the time of Sarngadeva up to recent or modern times. The sources of information for this account of mine of later Sangita literature, are mainly three. Firstly, the catalogues of Sanskrit manuscripts, of libraries of India and of foreign countries, which contain lists and brief descriptions of music works and of their authors. Part of the material set forth by me is from personal examination of Sanskrit music manuscripts in libraries to which I could have access, the libraries at Tanjore, Madras and Adyar; I went through completely all the music manuscripts in the Madras Government Oriental Manuscripts Library, the Adyar Library and the Sarasvati Mahal Library, Tanjore. When I visited Poona, I read the music manuscripts in the Bhandarkar Oriental Institute Manuscripts Library. As regards the works described in other catalogues, I could naturally have no access to them and their descriptions are therefore meagre and derived only from the descriptive catalogues but supplemented or corrected in some cases by a reference to the descriptions of the same works in other catalogues; sometimes I had occasion to borrow or secure transcripts of some of these manuscripts and examine them. The second source of information is the un-published music manuscripts and works themselves which I had examined. While I was going through the music manuscripts in the Madras, Adyar, Tanjore and Poona libraries, as also those borrowed from some of the other libraries, I came across a

1. Published originally in the Journal of the Madras Music Academy, *Volume IV, 1932, this paper has been, for the purpose of the present publication, revised completely and made up to date. Some of the libraries had not at that time, in 1932, brought out their catalogues carrying descriptions of these music mss., but these catalogues have since been, in some cases, published. Also some of the works described here were still in manuscript in 1932 when this paper was originally written and as these too have since been printed, the account given of these has suitably been revised. In this connection, my more recent papers* "Music in the Deccan and South India" *in the* Bihar Theatre, *No. 7, 1956, pp. 5-31, and* "An Outline Literary History of Indian Music" in the Journal of the Madras Music Academy, *XXIII, 64-74 may also be consulted.*

Since writing this, I have visited a great many mss. libraries and noted a number of other authors and works on music and dance, but of these, I can write only in a separate paper.

number of writers and works quoted in each of those works; this provided a considerable number of music authors and works. Thirdly, the commentaries on the Sanskrit dramas and *Alankara* works have also furnished a certain amount of data on music authors and works; *e.g.* the commentary of Raghavabhatta on *Sakuntala*, of Katayavema on the *Sakuntala* and the *Malavikagnimitra*, of Ranganatha on the *Vikramorvasiya*, of *Kumarasvamin* on the *Alankara* text called *Prataparudriya* have quoted some music works which have also been gathered here.

I have tried, as far as possible, to determine the dates of the works and authors. In certain cases, however, I could give only the century in which the work was written and in some other cases, only the upper and lower limits of the dates of the works. I have arranged the works in the order of their dates. A more interesting classified arrangement could be made. Works have been produced in a group or in succession, in parts of North India, in Orissa, in Andhra and at Tanjore, under kings or succession of kings who have been patrons of the arts of music and dance. While these facts are mentioned then and there, I have not arranged the works in such a geographical or dynastic manner. Closely related to the geographical classification is another, which may be held very necessary. It is the division of all these works into older ones dealing with the common music of India, and later ones, again sub-divided into works of the Hindustani and Carnatic schools. This is surely shown then and there but I have not made a classification on this principle.

I have first treated of regular and major works, then given those works of which the dates are not known or which are like handbooks, and finally, I have appended a list of fragments and tracts. In this collection are some works the names of whose authors are not known and some authors, the names of whose works are yet to be traced. The works noticed are of varied nature. There are some which completely deal with Sangita, *i. e.* of Gita, Vadya and Nrtya. There are some which omit the last and certain others which omit Vadya also. Among works dealing with Gita only, there are works treating of Ragas alone. I have also noticed works on one single branch like Tala and on one Vadya, as for instance Mrdanga only. A few modern Sanskrit music works are also noticed to give a completeness to this account of later Sangita literature. The regular works here noticed number about 120.

Sangitaratnakara of Sarngadeva

(1210-1247 A.D.)

The *Sangita Ratnakara* of Sarngadeva is the most well-known Sanskrit Sangita treatise and its place in Sangita literature resembles that of the *Kavya Prakasa* of Mammata in *Alankara* literature. The work is not original but is the only standard work known for long and largely drawn upon and borrowed by all later writers for whom it set the model. Hence also its similarity to the *Kavyaprakasa*. The work is edited in the Anandasrama Sanskrit Series in two volumes with the commentary of Chatura Kallinatha. The Adyar Library has brought out an edition of it with the commentaries of Kallinatha and Singabhupala.

Sarngadeva belongs to a Kashmirian stock. His genealogy is thus given by himself. His grandfather was one Bhaskara who migrated to the South from Kashmir and his father was Soddhala who attached himself to the court of King Singhana Deva of Devagiri, modern Daulatabad, who ruled from 1210-1247 A.D. Thus Sarngadeva flourished in the first half of the 13th century. Sarngadeva himself was employed under the king in the office of the Royal Accountant, for he refers to himself often by the title '*Sri-karana-agrani*'.

A number of earlier authorities are referred to by Sarngadeva. At the beginning of his work a list of them is given and in the body of the text also many are quoted. Sarngadeva is versed in all branches of learning. From the *Sangita Ratnakara* itself, we learn that Sarngadeva wrote a Vedantic work called *Adhyatma Viveka*. In music and Natya Sastra, Sarngadeva is very learned. He bases himself especially in the last chapter on Nartana on Abhinavagupta's commentary on the *Natya Sastra* of Bharata. Many verses here simply put Abhinavagupta's words in verse-form. Sarngadeva refers to himself often by the title *Nissanka*—'the doubtless', meaning thereby that his scholarship in music is thorough. He invented a Vina with his name '*Nissanka*', as also a Prabandha and two Talas named after himself as *Nissanka* and *Sarngadeva*.

Commentaries

The importance of the work is also known from the many commentaries upon it. Next

perhaps to Bharata's *Natya Sastra*, it is the only music work on which other music scholars have written commentaries. The best commentary seems to be that of Chatura Kallinatha, called the *Kalanidhi*, which, by virtue of its prevalence and popularity, was very early published along with the text in the Anandasrama Sanskrit Series, Poona.

Another commentary is by King Simhabhupala, a well-known Alankarika and author of the *Rasarnavasudhakara*. Of this valuable work, only the portion on the Svaradhayaya had formerly been available in print, having been published from Calcutta in 1879. Even copies of this printed portion were rare. More recently a revised and complete edition of this commentary, along with that of Kallinatha, has been published by the Adyar Library. Though Simhabhupala's commentary is not as valuable as that of Kallinatha, yet it has several important features, not the least noteworthy of which are the quotations it makes from old and rare works, *e.g.* the commentary on Dattila called *Prayogastabaka*. Simhabhupala, it is well-known, was a King of the Recharla Dynasty of Nayudu kings of Rajachala in Andhra country and flourished in the middle of the 14th century A.D. The recent effort therefore to take him to Mithila or to the line of the Maithila Rulers of Nepal[1] is meaningless.

Oppert notices another commentary on this work in Vol. I of his catalogue of Sanskrit Manuscripts in South India—No. 6258. The commentary is called *Sangitaratnakara-chandrika*. The author of this *Chandrika* on the *Ratnakara* is not known.

There seems to be another commentary by a writer named Kesava. We know of its existence from Govinda Dikshita's *Sangita Sudha*. The *Sangita Sudha* says:—

श्रीशारंगदेवेन कृतां च सप्ता-
ध्यायीं तथा लक्ष्मविरोधिलक्ष्याम् ।
अबोधकात्यल्पदावबोधा-
मुद्दिष्टरागानुदितस्वरूपाम् ।।१४७।।
एनां स्फुटीकर्तुमिह प्रवृत्तौ
यौ ब्राह्मणौ केशवकल्लिनाथौ ।
टीकाद्वयेनापि कृतेन ताभ्या-
मबोधितास्पष्टपदावबोधाम् ।।१४८।।

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1. *Journal of Indian History, XXXVI.iii. pp. 432-3.*

The *Sangita Sudha* passes vehement strictures about the usefulness of the *Ratnakara* which it says, contradicts, makes no sense and is insufficient. Similar caustic remarks are also passed by Govinda Dikshita on the commentaries of Kallinatha and the commentator called Kesava mentioned above.

The Catalogue of Sanskrit Manuscripts from Gujarat, Kathiawad, Kachch, Sindh and Khandes, describes on p. 274, a commentary on the *Ratnakara* by Hamsabhupala, which is evidently a mistake for Simhabhupala, who has already been mentioned. This mistake is repeated in the introduction to the Anandasrama edition of the *Ratnakara*, where we find Hamsabhupala counted as a separate and additional commentator.

The Bikaner Catalogue has entered, wrongly, as another new commentary, only an unidentified fragment of Kallinatha's *Kalanidhi*.

Besides the Sanskrit commentaries above noticed, there is a commentary on the *Ratnakara* in Hindi called *Setu* by Gangarama, a good manuscript of which is available in the Sarasvati Mahal Library, Tanjore, (6598 a). Gangarama was patronised by the Vaghela ruler Visvanathasimha in whose court there was intense musical activity.[1] Visvanatha Sinha's time is 1833-54.

In Tamil, we, have a metrical version of the *Sangita Ratnakara* and a part of it is available in Tanjore Library, (No. 634 b). This Tamil version of the *Ratnakara* is also quoted in another half-Sanskrit and half-Tamil Natya work of a very late date called in two manuscripts of it *Suddhananda Prakasam*, but which has recently been printed under the title *Bharata-siddhanta* by the Madras Government Oriental Manuscripts Library. See pp. 114-5 for quotations here from the Tamil version of the *Sangita Ratnakara*.

The place occupied by Sarngadeva and his work are known not only by the above-noted commentaries in Sanskrit and Hindi and the translations in regional languages but also by the fact that up to the 18th century all music works reproduced or praraphrased the *Ratnakara* for their earlier part dealing with ancient music.

1. *See "Sanskrit and Hindi Works of Vishvanatha Simha" by P. K. Gode, 'New India Antiquary, IX'. pp. 1-12.*

Ragarnava

(Earlier than 1330 A.D.)

There is a work of this name quoted by Somanatha in his *Ragavibodha* and by Damodara in his *Darpana*. Its author is not known. I have not come across this in any manuscript catalogue.

As will be seen in the course of this paper, the *Ragarnava* is used for the compilation of a small section on music by Sarngadhara in his anthology called the *Sarngadhara Paddhati*. This anthology is a production of the first half of the 14th century. Its compiler Sarngadhara is taken as the grandson of one of the preceptors of King Hammira, who as we will presently see, was the Chowhan King of Mewar and author of a music work called *Sangita Sringara Hara*. The date of Hammira is, 1283 A. D. (Vide Introduction to the Gaekwad Oriental Series edition of Ramacharita, p.8, by Mr. K. S. Ramaswami Sastri). Therefore the *Ragarnava* is earlier than 1330 A.D.

The *Ragarnava*, though often quoted independently as a separate work of that name, occurs also as the name of the chapter on Ragas in Nandikesvara's big work, *Bharatarnava*, dealing with dance and music completely. All the chapters of the *Bharatarnava* are called by the name of '*Arnava*' and the manuscript of the *Bharatarnava* of Nandikesvara in the Tanjore library calls its Natya chapter by the name *Natyarnava*.

Sangitarnava

Besides the above said *Ragarnava*, there is a separate and independent work dealing with music and dance called *Sangitarnava*. This work is quoted in the *Sangitadarpana* of Damodara and on a topic of dance by Appalacharya in his *Sangita Sangraha Chintamani*. (Adyar Library manuscript). Narayana Sivayogin's *Natya Sarvasva Dipika* also quotes this work. (p. 34, Ms. in the Bhandarkar Oriental Research Institute, Poona).

Sangita Sringara Hara of King Hammira

(1283 A.D.)

Among the numerous works quoted by the well-known music writer Bhava Bhatta, we have one called *Sringara Hara* or *Sangita Sringara Hara*. A Ms. of this work is described in S. R. Bhandarkar's report of Ms. in Rajputana and Central India (pp. 54 and 92-93):

श्रृंगारहाराख्यममुं प्रबन्धं
करोति हम्मीरमहीमहेन्द्रः ।

We hear of three Hammiras, one of whom is a Mohammedan king. Leaving him, we have Hammira, a Chowhan King of Mewar, mentioned by his son Allaraja *alias* Mallaraja, in his *Alankara* treatise called *Rasaratnadipika*. This Hammira is a man of letters and is celebrated in the *Hammiramahakavya* of Nayachandrasuri. Nayachandrasuri gives Samvat 1339 or A.D. 1283 as the date of the beginning of reign of his hero Hammira.

In the list of kings of Mewar itself, we come across a Hammira who is mentioned by King Kumbhakarna of Mewar, as the grandfather of his grandfather, in the beginning of his commentary *Rasikapriya* on the *Gitagovinda*. Kumbha reigned from 1433 to 1468. In the Rajaputana Gazetteers, Vol. 2 A., Mewar Residency, this Hammira is assigned to A.D. 1364 and this fact, as also the fact that his son and successor, according to this Gazetteer as well as the genealogy given by Kumbha, is not Allaraja but is Khet Singh or Kshetra Simha makes it impossible for us to identify the two Hammiras. Perhaps it is this ancestor of Kumbha that wrote the *Sangita Sringara Hara*.

The following writers are referred to by Hammira :—

(1) *Jaitrasimhanarapati* : Of this royal writer on music we know nothing more. In the lists of this same dynasty of the Guhilots of Mewad, to which Hammira and Kumbha belong, there is a king named Jaitrasimha whose time is 1213 A.D. (Vide p. 153. Vaidya's *Mediaeval Hindu India*, Vol. 3, P. 153).

(2) One *Vikrama* is mentioned and he may be identical with the Vikrama found in the list of music authorities given by the *Sangita Makaranda*.

(3) *Simhana* : This King may be Simhana I, of the latter part of the 11th, and the commencement of the 12th centuries or Simhana II, 1209-1247 A.D. Both of them are Yadava Kings of Devagiri and the latter, *i.e.* Simhana II, is the patron of Sarngadeva, author of the *S. Ratnakara*. It is likely that Hammira refers to this patron of Sarngadeva.

(4) *King Ganapati* : This king is most likely the well-known Kakatiya Ganapati, King of Warangal. He is well known for his patronage of arts and letters. We do not know if he himself has written any work on Natya or Sangita. Perhaps it is only as a patron that he, like Simhana, is mentioned by Hammira.

Nrittaratnavali of Jayasenapati

Under this Ganapati flourished *Jayasenapati* who was in charge of the elephant corps of his army—Gajasadhanika. This Jayasenapati wrote a work on Natya called the *Nritta Ratnavali.* This *Nritta Ratnavali* is available in the Tanjore Library in two manuscripts and in a fragment in the Asiatic Society, Calcutta, and based on all these and other material, I have edited this work critically for the Madras Government Oriental Manuscripts Library. In the beginning of chapter V, Jayasena gives the date of his patron, Ganapati. See pp. 158, my edition for the G. O. Manuscripts Library, Madras, and Introduction to the same, p. 9.

कलौ यातेषु वर्षेषु भूत-बाण-अग्नि-सागरः ।

This Kali 4355 gives us the date of Ganapati as *C.* 1253 A. D. Therefore the date of Hammira's *S. Sringara Hara* may be between 1253 and 1364 A. D.

Gitaratnavali

Jayasenapati wrote a companion work also on music proper called *Gitaratnavali* and he himself refers to this in his *Nrittaratnavali*:

एतासामपि विज्ञेयः प्रस्तारः कूटतानवत् ।
स चास्माभिः स्फुटं गीतरत्नावल्यां प्रपञ्चितः ॥

p. 172 of the edn.
by the present writer

(5) *Jayasimha :* He is also a king, one of the more than one Jayasimhas found among the Chalukyan kings.

It is perhaps after this king Hammira, author of *Sangita Sringara Hara* that the Raga *Hammir* of North India is named.

Gopala Nayaka
(1205-1315 A.D.)

Stories are told of Gopala Nayaka and of his great musical talents.

It is said that he was a South Indian and the name also would confirm it. He was taken along with himself by Allaudin Khilji (1295-1315 A.D.). Dr. Isvari Prasad, author of *Mediaeval India*, assigns Gopala Nayak to the 14th Century. He is said to have had frequent discussions on music with Amir Khusru, poet and musician. (*Med. Ind.* P. 542).

The *Chaturdandi Prakasika* mentions him twice from where we have to suppose that he was most renowned in the singing of *Chaturdandi*, i.e. *Gita*, *Prabandha*, *Thaya* and *Alapa*, which word also he must have popularised.

१. अहमेव श्रुतिवेदीत्याह गोपालनायकः ।
अद्यप्रभृति ते सर्वे श्रुतिज्ञा न तु पण्डिताः ॥ (?) II 57
२. गीतप्रबन्धयोरेवं भेदो यदि न कल्प्यते ।
कुतः सिद्ध्येच्चतुर्दण्डी कुतो गोपालनायकः ॥ IX 5

pp. 21, 75, Madras Music
Academy edition

See also p. 153 of the Madras Music Academy edition of Tulaja's *S. Saramrita* where the second verse given above is cited.

Perhaps Gopala Nayaka was also called by the expression *Chaturdandi.* But both the references in *Venkatamakhin* are now obscure to us.

Kallinatha, very much earlier than *Venkatamakhin*, refers to a *Raga-Kadamba*—composition of Gopala Nayak from which it is clear that he composed some songs besides having been unrivalled master in the practice of the art.

तथा हि गोपालनायकेन गीतद्वात्रिंशद्रागतालयुक्ते गद्यात्मके भ्रमराख्ये स्वस्तिकभेदे रागकदम्बे प्रथमसिंहनन्दनतालबद्धे मालवश्रीपदे पदतालावेव उद्ग्राहध्रुवयोर्योजितावित्ति द्यंगत्वम् ।

—under S.R. IV. 153-5.

The section on Music in the Sarngadhara Paddhati
(C. 1300-1350 A. D.)

The *Sarngadhara Paddhati* is a well-known Sanskrit anthology which contains a collection of select Sanskrit verses on all subjects. The date of Sarngadhara is the 13th or the first half of the 14th Century. He is the grandson of Raghavadeva who was one of the preceptors of King Hammira just now spoken of.

One of the subjects compiled in this anthology is music. It is the eighty-first subject and is given as *Gandharva Sastram*. In the end, Sarngadhara says that the section was compiled mainly from *Ragarnava*, as we have already said.

The Music-section extends from Sloka 1942 to 2328, giving thus a brief account of music in 386 Anushtubh slokas (pp. 290-309, Peterson's Edn.).

Contents :—It first gives a brief description of Nada, from which it passes on to Svara and Raga. Then six features of good singing are given :

सुस्वरं सरसं चैव सरागं मधुराक्षरम् ।
सालंकारप्रमाणं च षड्विधं गीतलक्षणम् ॥

Then follow the definitions of Vaggeyakara, Sishya, Gayana and mention of the flaws of a musician, after which is taken up the composition called Salagasuda. Then the Talas Dhruvaka, Mantha, Pratimantha, Nissaruka, Adatala, Rasaka and Ekatali are described. Sixteen varieties of Dhruva are defined together with the number of Padas, Rasa etc. for each of them. Then follows similar treatment of the other Talas Manthaka, Pratimanthaka etc. The next subject is the composition-types called Suddha Suda Gita and Rupaka; then seven Gamakas and the phenomenon called Pratyantara are described. The definition of Pratyantara, which pertains to a composition, is rather perplexing :

उद्दिष्टं वस्तु रागादौ किंचिदाधिक्य चिन्तितम् ।
तद्धातु मातु निष्पन्नं प्रत्यन्तरमिती रितम् ॥

Sarngadhara then takes up Svaras, Gramas, Jatis and Ragas. He names 36 *Pravartaka* Ragas:

अथ षट्त्रिंशत्प्रवर्तकरागा उच्यन्ते ।

The subjects which follow relate to tala, gana, varna-prastara, laghu-guru-pluta-lakshana and tala-prastara. Finally there is a small and interesting section culled from Ayurveda about medicinal prescriptions to aid or improve one's voice and singing. The section ends with the mention of the sources :

एतद्रागार्णवात् छन्दःशास्त्रेभ्यः आयुर्वेदाच्च ।

The music portion is from *Ragarnava*; the Dhruvas from works on metrics; the medicines from Ayurveda.

Sangita Sudhakara of Haripaladeva
(1309-1312 A.D.)

The Madras Government Oriental Manuscripts Library has a work on music and Natya called *Sangita Sudhakara*. (Triennial Catalogue 1910-11 to 1912-13, R. 779, containing two chapters; and Triennial Catalogue 1919-20 to 1921-22, R. 3082, containing the rest, Chapts. 3-6). The Adyar, Tanjore and Trivandrum Libraries have also manuscripts of this work.

The author is one Haripaladeva, a king. He gives his genealogy and glory in the introductory verses. His grandfather was one Somanatha. The name of his father is not legible. Haripala had the title '*Vichara-chaturmukha*' was a prolific writer, author of a hundred works. He says of himself,

अन्यूना रसनिर्भरा विदधिरे येन प्रबन्धाः शतम् ।

He was master of the theory and practice of music.

स सर्वविद्याश्रममेदिनीनां
गोपायिता गूर्जरचक्रवर्ती ।
व्यधत्त संगीतसुधाकराख्यं
प्रबन्धमालोडितपूर्वशास्त्रः ॥

He calls himself *Vina-tantra-visarada*, expert on the Vina, and proficient in composing in six languages :

षड्भाषारचितास्पदा रसगुणालङ्कारिणी निस्तुषा
वक्त्रे यस्य परं विहाररसिका जाता गिरां देवता ।

In the beginning of the first chapter, he says that he once went to the holy Sriranga in the Chola land to worship Sri Ranganatha. He was entertained there by a band of Natas, Nartakas and Gayakas at whose request he gave an exposition of music and dance through this treatise of his on music and dance named *Sangita Sudhakara*.

कदाचिद्रगंनाथस्य भोगिपर्यंकशायिनः ।
चरणाम्बुरुहद्वन्द्ववन्दनोत्सुकमानसः ॥
चोलानलंकरोति स्म हरिपालः सुरोपमः ।
श्रीरंगे विहितावासं शृंगारैकनिकेतनम् ।
एनमभ्यर्थयामासुः नटनर्तकगायकाः ॥

* * *

इदं (नृत्तं) लोकहितार्थाय यथावत्प्रतिपाद्यताम् ।
एवमभ्यर्थितस्तैस्तैः हरिपालमहीपतिः ॥
प्रबन्धमात्मविहितं स संगीतसुधाकरम् ।
सर्वलक्षणसम्पन्नमशिक्षयदनुक्रमात् ॥

The colophon to the work runs thus :

इति विचारचतुर्मुखश्रीहरिपालदेवविरचिते
संगीतसुधाकरे पंचमं गीतप्रकरणम् ।

The last verse of this work praises the author thus :

प्रौढ: पाटविकल्पनासु चतुरो गूढार्थसंदर्शने
शास्त्रे विस्तृतिशालिनि प्रणयवान् संगीतत्त्वाश्रय: ।

He is called King Hari also and perhaps it is he who is referred to in the following verse in an anonymous work on music and dance in the Madras Oriental Manuscripts Library :

आदावन्ते दोधिगाधां मध्ये पाटाक्षरैर्युताम् ।
मोहनारेदि (?) संज्ञोऽसौ कथितो हरिभूभुजा ॥

D. No. 12987

The Harindra referred to by the *Sangita Sudha* may also be this same Haripaladeva:

ग्रन्थान् विलोक्याधुनिकै: हरीन्द्र-
श्रीशारंगदेवप्रमुखै: प्रणीतान् ।

There is a Chalukyan king named Haripala, in the family of the Chalukyas of Anhilwad. If we identify the author of the *S. Sudhakara* with him, we have to take this music work to C. 1150 which is his time. In support of this we may cite the references to Gurjaradesa in the introductory verses describing the author.

The *Sangita Sudhakara* is in six chapters. It deals with Natya in Chap. 1, with Tala in Chap. 2, and with Vadya in Chap. 3. Chap. 4 is devoted to drama and Rasa. Chap. 5 deals with music proper from Sruti to Suddha ragas. This chapter is called Raga Lakshana. The 6th, the last chapter, is Prabandhadhyaya with a small section on Gayaka-Lakshana. Haripala has some noteworthy views on topics of *Natya Sastra* like Vritti and Rasa which I have noticed elsewhere[1].

Vidyranya's Sangita Sara

(1320-1380 A.D.)

Vidyaranya is a well-known figure in Sanskrit literature of South India and in the early history of the kingdom of Vijayanagar. That he has also written a work on music is known from the following references in the Sangita Sudha of Govinda Dikshita :

संगीतसारं समवेक्ष्य विद्या-
रण्याभिधश्रीचरणप्रणीतम् ।

p. 152, sl.406, Madras Music Academy edn.

Having given some Ragas, the S. Sudha says that it gives some more from the work of Sri Vidyaranya.

कर्णाटसिंहासनभाग्यविद्या-
रण्याभिधश्रीचरणाग्रणीभ्य: ।
आरभ्य रागान् प्रचुरप्रयोगान्
पंचाशतं चाकलये षडंगान् ।

p. 152, sl. 413, Madras Music Academy edn.

From Vidyaranya's work are given 15 Melas and 50 Ragas which, Govinda Dikshita says, came to be in greater vogue since the time of Vidyaranya, the "fortune of the Karnataka kingdom".

रागास्तु पंचाशदिहोपदिष्टा
नट्टादय: सर्वजगत्प्रसिद्धा: ।
तेषां मता: पंचदशैव मेला:
क्रमात्तदुद्देशमिहामनाम: ।

pp. 152-3, sl. 414 of Madras Music Academy edn.

From the references in the *S. Sudha* of Govinda Dikshita we can take it that the classification of the Ragas into Melas is older than Ramamatya, author of the *Svaramelakalanidhi*. Mr. M. S. Ramaswami Ayyar, on p. lxi of his Introduction to his edition of the *Svaramelakalanidhi*, tries to make Ramamatya the discoverer of the Mela scheme. I think the references on the subject to Vidyaranya in the *S. Sudha*, given above, will show that Mr. M. S. Ramaswami Ayyar's opinion is not correct.

Again, in the 3rd chapter, the Prakirnaka (p. 255, sl. 44, 47, 48, 49, Madras Music Academy Edn.) of the *S. Sudha*, Vidyaranya Sricharana and his *S. Sara* are mentioned several times. The work is referred to here as containing clear descriptions of various kinds of Gayakas. On p. 281, (Madras Music Academy Edn. sl. 53), Vidyaranya is quoted by the

1. Journal of Oriental Research, Madras, Vol. VII. pp. 103-4 and my Number of Rasas, *Adyar Library, pp. 144-150.*

S. Sudha on the derivation of the word Biruda as the name of a Prabandha.

Another Sangita Sara

A Ms. called *Sangita Sara* is described in the catalogue of the Bikaner Library (p. 526, Ms. No. 112). The manuscript is dated Samvat 1563 or 1506 A.D. and is described as a compendious treatise. But it does not seem to be Vidyaranya's *S. Sara*; it may be a less important work like the anonymous *S. Sara* which the *Sangita Narayana* and other Orissa music works quote and which is a treatise on North Indian Music.

Sangita Upanishad and Sangita-Upanishatsara of Sudhakalasa

(*1323 and 1349 A. D.*)

We come to know of a work of this high sounding name of *Sangita Upanishad* from its quotation by Bhava Bhatta. From p. 274 of the Catalogue of Manuscripts from Gujerat, Kachchh etc., we learn of the existence of such a work. We see there that the *Sangita Upanishad* is the basic text and *S.U. Sara* is the author's own commentary thereon and that both of them are available at Ahmedabad. Two manuscripts of the work under the single combined name, *Sangitopanishatsara*, are described also on pp. 528-9 of the Bikaner Catalogue. (Mss. Nos. 1126, 1127). Another Ms. of it is preserved in the Dahilaxmi Library, Nadiad. The first Bikaner Manuscript contains only two chapters on Ragas and Talas.

तालप्रकाशो नाम द्वितीयोऽध्यायः ।

We know the author as a Jain, by name Sudhakalasa, from the colophon which runs thus:

इति मलधारिगच्छ मण्डन वादीन्द्र श्रीराजशेखरसूरि-
शिष्यवाचनाचार्य-श्रीसुधाकलशविरचिते वोपज्ञ-
संगीतोपनिषत्सारे नृत्यप्रकाशो नाम षष्ठोऽध्यायः ।

The teacher of the author is given as one Rajasekhara Suri.

The work is in six chapters dealing with music and dance.

In the last verse of the last chapter we are also given the date of the work by the author himself.

संगीतोपनिषद्ग्रन्थं खाष्टाग्निशशिवत्सरे ।
ऋतुशून्ययुगेन्द्वब्दे तत्सारं चापि निर्ममे ।।

That is, the basic text, the *S. Upanishad*, was written in Samvat 1380 or 1323 A.D. and, the commentary, Sara, upon it in Samvat 1406 or 1349 A.D.

Simhabhupala's Commentary on the Sangita Ratnakara

(*C. 1330 A.D.*)

This work has been noticed above under the *Sangita Ratnakara*.

Vasantarajiya Natya Sastra.

(*Earlier than the 14th century*)

Nandilla Gopa, in his commentary on the drama, *Prabodha Chandrodaya*, Kumaraswamin in his commentary on *Prataparudriya*, his father Mallinatha in his commentary on the epic of Magha and Sarvananda on *Amarakosa* quote a treatise on *Natya Sastra* called *Vasantarajiya*. Katayavema's commentaries on the *Malavikagnimitra* and *Sakuntala* of Kalidasa also quote from this work. The commentary on the *Sakuntala* by this same Katayavema (Tanjore Mss. Library; New Cat. Vol.VIII, No. 4306) gives us some information about this Vasantarajiya in the introductory verses:

मुनीनां भरतादीनां भोजादीनं च भूभुजाम् ।
शास्त्राणि सम्यगालोच्य नाट्यवेदार्थवेदिनाम् ।।
प्रोक्तं वसंतराजेन कुमारगिरिभूभुजा ।
नाम्ना वसंतराजीयं नाट्यशास्त्रमनुत्तमम् ।।

Thus Vasanta Raja *alias* King Kumaragiri wrote the Natya work bearing his name. It was he that asked Katayavema to comment on the three dramas of Kalidasa. Katayavema was his brother-in-law and minister. The time of King Kumaragiri is C. 1386-C. 1402 A.D. The work must be earlier than the 14th century.

Sangita Vidya Vinoda

(*Earlier than the 14th Century*)

The above-mentioned Katayavema, in his commentary on the *Malavikagnimitra* (p. 7, Nirnayasagar Edn.), quotes a work on music by name *Sangita Vidya Vinoda*. The verse quoted praises Siva as embodying in himself Lasya and Tandava and is perhaps the Mangala Sloka of the chapter on Nartana in this work. I have not come across any Ms. of this work. We can say that the work is earlier than the 14th century.

The work is quoted also in a text called *Natya Sarvasva Dipika*, also known as *Adi Bharata* of Vamanandayogin, available in a manuscript in the Bhandarkar Oriental Research Institute, Poona (37th sheet). In the *Sangitamuktavali* of Devana, a treatise called *Vidyavinoda* is quoted twice on the Alatachari, popularly called Hoila and the Uttanotpluta called Garana in Tamil and Alaga (?) in Madhyadesa (pp. 74, 85-6, Transcript, Sarasvati Mahal, Tanjore).

१. प्रसारितपदेन पृष्ठमण्डलकारितभ्रान्त्या इत्यर्थः ।
तथा हि विद्याविनोद :—
पृष्ठमण्डलितांङ्घ्रेश्चेदन्योन्याभिमुखं तलम् ।
कृत्वा स्वपार्श्वभूस्वश्चेदलाता ह्योइलाभिधा ।
२. तदुक्तं विद्याविनोदेन——
उत्तानोत्प्लुतमादाय पादाभ्यां लंघयेत् स्थिरः ।
समपादः स्थितः पश्चात्तदुतानोत्प्लुतं मतम् ।।
इदं द्रविडदेशीयाः प्रोचुर्हि गरणाख्यया ।
एतस्य मध्यदेशीयाः समूचुरलथा (गा) भिधाम् ।।

It is likely that the *Vidyavinoda* quoted by the Devana is the same as the *Sangitavidyavinoda* quoted by Katayavema. The work appears to be a South Indian production.

Sri Vidyachakravartin's Bharata Sangraha

(Beginning of the 14th century)

In the beginning of the 14th century, a writer of immense scholarship in various branches flourished, under the patronage of Hoysala King Vira Ballala III of Dvarasamudra in Mysore. His name is Sri Vidyachakravartin and he was a great Saivacharya and Alankarika. In his commentaries on the two Alankara treatises, viz., the *Kavyaprakasa* of Mammata (Trivandrum Skt. Series, p. 378) and the *Alankara Sarvasva* of Ruyyaka (Madras Oriental Mss. Library, Ms. p. 146) he quotes a work of his on Bharata, dance and music, called *Bharata Sangraha.* (See also my note in the Annals of the Bhandarkar Oriental Research Institute, Vol. XIV, pp. 257-8.)

His parton, Ballala III, ruled between 1291 and 1342 A.D.

Rajakandarpa

(Earlier than the end of the 14th century)

We do not know why a work on music is called *Rajakandarpa*. Perhaps it is so named after the name of its author or patron, whose identity I have not so far been able to make out. As a writer on music, he is quoted by Mallinatha, in his commentary on Sl. 40, Canto VI, *Kumarasambhava*, on the definition of Karana, a kind of playing on the Mridanga:

करणैस्तालव्यवस्थापकैः ताडनविशेषैः । तदुक्तं राजकन्दर्पेण —
नृत्यवादित्रगीतानां प्रयोगवशभेदिनाम् ।
संस्थानं ताडनं रोधः करणानि प्रचक्षते ।।

Later than Mallinatha, Arunagirinatha, another commentator on *Kumarasambhava* quotes *Rajakandarpa* in this same place. Mallinatha is assigned to the end of the 14th century and *Rajakandarpa* must be earlier.

Vemabhupala's Sangita Chintamani

(End of the 14th century and the beginning of the 15th)

Vemabhupala *alias* Vira Narayana was the Komati King of Andhra well-known to students of Sanskrit literature as the patron of the poet Vamana Bhatta Bana and the hero of the poet's prose work, *Vemabhupala Charita.* The King is credited with an *Alankara* work called *Sahitya Chintamani*, a commentary on a Saiva work and a commentary on the *Amaru Sataka.*

Vemabhupala was a Kondavidu Prince and flourished about the end of the 14th and the beginning of the 15th centuries. He produced a music work called *Sangita Chintamani*, a companion to his *Sahitya Chintamani* and perhaps, the real author of both the works was his court-poet Vamana Bhatta Bana.

Two manuscripts of this work, one up to twelve chapters and another incomplete, are available in the Trivandrum Palace Library. (Trivandrum Palace Cat., p. 80, Nos. 1415 and 1416.)

Sangita Chintamani and Sangitamrita of Kamalalochana

From the above *Sangita Chintamani* of Vemabhupala must be distinguished a work of the same name mentioned by T. Aufrecht in his *Catalogus Catalogorum* as described in p. 96 of Keilhorn's Catalogue of Mss. in the Central Provinces. The author of this *S. Chintamani* is one Kamalalochana and from Aufrecht's Catalogue we come to know that this Kamalalochana wrote also another music work called *Sangitamrita.*

The Tanjore Sarasvati Mahal Library contains a fragment of a manuscript named *Sangita Chintamani.* (Burnell Cat., 11569a; New Cat., 10715.) The work is in bad Sanskrit. It is not identical with Vema's work. According to a note in the beginning of the manuscript and the colophon, this manuscript contains the 'Pranava-viveka-adhyaya', the first chapter only. Many writers request God Siva to give out the Gita Sastra and he begins : श्रृणुध्वं गीतशास्त्रस्य वच्मि प्रणवमादित : । The colophon runs thus: इति श्रीसङ्गीतचिन्तामणौ सामवेदरहस्ये प्रणव विवेको नाम प्रथमोऽध्याय: । It is interesting to know from this work that the Pranava of music is not OM but the syllables TA and NA in TENA and TAM NAM, as also the TA' DA and HAM used in singing. These constitute so to say the Panchakshara-mantra of music: तकारश्च मकारश्च हकारश्च दकारक:। मकार: प्रणवस्सोऽयं पञ्चाक्षर इतीरित: ।। From these syllables, ganas are formed Ta-ta-na, Na-na-na, Ta-na-na and so on and the text goes on to say what groups among these are auspicious and what are to be avoided, and then gives the presiding *devata, chandas* and *phala* (auspicious result) of these. In this connection it will be useful to draw attention to the Mss. of another work called *Tananighantu* available in the same Tanjore Library, dealing with this same subject. (See below)

Gopendra Tippa Bhupala's Taladipika
(*1474 A. D.*)

Gopendra Tippa Bhupala is well-known in Sanskrit Alankara literature as the author of a commentary on Vamana's *Kavyalankara Sutra* and *Vritti.* He was a king of the IInd, Saluva, dynasty of Vijayanagar and belonged to the latter half of the 15th century. He was the elder brother of Saluva Tirumalaraya who ruled as a Vijayanagar Viceroy at Tirumalarayapuram near Karaikkal in Tanjore Dist.[1] According to Dr. S. Krishnaswami Iyengar's *Sources of Vijayanagar History,* (Madras University, pp. 62-3 and p. xi), Saluva Tippa married Harima, sister of Devaraya II (1423-46), his son was Saluva Gopa, and Saluva Gopa Tippa our author was Gopa's son and "he was the Governor under Devaraya II and later, in the viceroyalty of Mulbagal." The time of his grandfather Tippa is Saka 1352-64, i.e., 1430-1442 A.D. and of his father Gopa Saka 1352, i.e., 1430 A.D. Our author has an inscription dated 1474 A.D. (No. 482 of 1922, Rep. 1923, para 77. See also Arch. Sur. Rep. 1908-9 p.167).

The Madras and Tanjore Manuscripts Libraries contain copies of a work of this Gopendra Tippa on Tala, called the *Tala Dipika.* (Madras Library : Trien. Cat. 1910-11 to 1912-13, R.770 ; Tanjore Burnell Cat., p.60 b, New Cat. 10828-30.) The *Tala Dipika* is a small work in three chapters :

१. मार्गतालविवेक : २. देशीतालविवेक :

३. मार्गताल प्रस्तारादि निरूपणम्

The colophon of the work runs thus :-

इति सालुववंशपूर्णिमाचन्द्रस्य भरतमतपारावारपारीणस्य श्रीगोपतिप्पभूपालस्य तालदीपिकायां मार्गताल-प्रस्तारादिप्रत्ययनिरूपणप्रकरणम् ।

The author quotes in this work Bharata, Sailadin, i.e. Nandikesvara, Hanuman and Sarngadeva. A work called *Chudamani* is quoted and criticised and most likely, it is King Pratapa's *S. Chudamani,* already described. The copy of the *Taladipika* in the Tanjore Library contains a Telegu gloss upon it called *Sangitadipika.*

In one of the introductory verses to his commentary on Vamana's *Alankara Sutras,* Gopendra Tippa says that he had already written a work on Tala, which does not seem to be the *Taladipika* under notice and in addition to it, a work on Natya, which we have not yet been able to secure:

प्रबन्धं तालानां भवनुति मिषेणातनुतय : ।

The additional Tala work is said to be a composition of songs on Siva illustrative of all the Talas. Perhaps these songs are found in the *Taladipika* itself.

Chatura Kallinatha
(*Commentator on Ratnakara. 1446-1465 A.D.*)

Chatura Kallinatha, as already noted, is well-known as the author of the commentary, *Kalanidhi,* on the *S. Ratnakara* of Sarngadeva. In the introductory verses in his commentary, Kallinatha describes the Karnata Desa lying between the Kaveri and Krishna rivers, Vidyanagara or Vijayanagar on the banks of the

1. See Epigraphical Report of Madras for 1923, para 77, and South Ind. Inscriptions, II. p. 117 ff. There is an inscription of his dated 1475 A.D. See also J. of the Madras University, July 1950, pp. 20-25, paper on this Tirumalaraya.

Tungabhadra and the kings who ruled there. The following kings are mentioned :—

Vijaya I (1442-1423 A.D.)
|
Devaraya II (1423-1446 A.D.)
|
Immidideva (alias Mallikarjuna Raya) (1446-1465 A.D.) (Vide Sls. 5-9).

Then Kallinatha describes himself, giving his genealogy thus :

Sandilya gotra
|
Tuttalesvara
|
Lakshmidhara alias Lakshmanacharya (married Sri Narayani)
|
Kallinatha (Sl. 10)

Kallinatha flourished under King Immidideva who ruled in the middle of the 15th century. He was thus a contemporary of the author of the *Tiruppuhazh* songs, Sri Arunagirinatha. He referes to himself as *Sakshat-. Sangita-Devata.* The colophons mention his titles as Abhinava Bharatacharya, Rayabayakara, i.e., Raja Vaggeyakara, and Todara Malla.

Kallinatha is relied upon and quoted by many later writers like Kumbhakarna, Somanatha, Tulajendra and others. He shows his learning in many branches of knowledge, besides music and dance. He quotes the Bhagavad Gita, Vagbhatacharya (medicine), Ayurveda, Bhamati, the commentary of Vachaspati Misra on the *Sutra Bhashya* of Sri Sankaracharya, Haradatta, the grammarian, *Chandoviciti* and *Vritta Ratnakara* (two works on metre), *Kirana* (*Sivagama*) and two *Alankara* works, *Kavyaprakasa* and *Bhavaprakasa.*

Among writers and works in the field of music, he quotes on Ragas a large portion of the music work Aumapatam which was noticed by me in my earlier paper on "*Some More Names in Early Sangita Literature.*"[1] In the commentary on the Nartanadhyaya, he similarly gives a large extract from Kohala's *Sangita Meru* which work was also noticed by me in the above said paper. Matanga and Bharata are often quoted. Other writers and works quoted by him, of whom I have spoken in my paper on "*Early Sangita Literature*", are Yoga Yajnavalkya, Yajnavalkya Smrti, Visvavasu, Tumburu, Kohala (these five quotations on the number of Srutis are reproduced by Tulaja), Nandikesvara, Vena, Dantila, Kambalasvatara, Kasyapa, Yashtika, Aumapatam and Arjuna. Abhinavagupta and his great commentary on the *Natya Sastra* of Bharata are quoted, as noticed above, and the famous Gopala Nayaka is once quoted.

1. Journal of the Madras Music Academy, Vol. III., pp. 99-100.

King Kumbhakarna
(*1433-1468 A.D.*)

Reference was made to this writer under Sarngadeva and Hammira. Kumbhakarna or Kumbha Rana was a ruler of Mewar—Medapata. He is a master of music and Bharata, and has made solid contributions to the literature of both.

Most well-known among his works is his commentary called *Rasikapriya* on the *Gita Govinda* of Jayadeva, which is printed by the Nirnayasagar Press. In the introductory verses in this commentary, Kumbha gives his ancestry. He belonged to a race of Dvijas of whom the royal saint Bappa was the greatest. They were called Guhilas. Hammira was the next greatest ruler. (See also Rajputana Gazetteers, Vol. 2-A, Mewar Residency.)

Hammira—Greatest of Mewar Rulers, died in 1364 A.D.
|
Khetsingh—(Kshetra Simha)
|
Lakka—1382-97 A.D.
|
Mokal—a son by another wife, 1397-1433 A.D.
|
Kumbha—1433-1468 A.D.

(See also : *Maharana Kumbha*, by Harbilas Sarda.) King Kumbha was as great a scholar as he was a ruler. He defeated the Gurjara king, the Yavanas and the Mlechhas and crowned himself as king of Chitrakuta. He refers to one Rohini as his sweetheart. In the annals of Bhakti literature he figures as the husband of the famous lady saint Mira Bai. In the very big colophon at the end of his commentary on the *Gita Govinda*, he has titles which praise him extravagantly as the very embodiment of Nada-murtiman-nada. He is referred to as Abhinava-bharatacharya, Sangita-mimamsa-mamsala-mati, etc. From many other

references and from the introductory verses to each canto, we see that he could sing well.

From the evidences in his *Rasikapriya* on *Gita Govinda*, we learn that he wrote a large work on Natya, music, drama and dance, called *Sangita Raja*. This work is quoted in the *Rasikapriya* twenty-one times. Two of the quotations give the author as Kumbha.

१. तथा च संगीतराजे—
नट्टरागः तृतीयाख्यः तालो मध्ये क्वचित् क्वचित् ।
प्रबन्धः प्रीतये गीतः श्रीपतेः कुम्भभूभुजा ॥

२. तथा च संगीतराजे—
आदितालः प्रथमतः प्रतिमण्ठस्ततः परम् ।
एतत्स्याल्लक्षणं यच्च तालराजिरसः स्मृतः॥
प्रबन्धः कुम्भभूपेन हरिप्रवणचेतसा ॥

From these quotations of *Sangita Raja*, we see that, in the Prabandhadhyaya of that work, Kumbha has examined and described the songs in the *Gita Govinda*, which, when he later commented on the *Gita Govinda*, he quoted. We are able to gather that *Sangita Raja* is a big work, planned on the model of Bharata's *Natya Sastra*, and treating of all the subjects dealt with by Bharata. *Sangita Raja* is quoted on Alankara, on Metres, on Rasas, etc. The chapters are called Ratnakosas—Pathyaratnakosa, Nrityaratnakosa, etc.[1] There is a Ms. of the first chapter of this *Sangita Raja* called the *Pathyaratnakosa* in the Bhandarkar Oriental Research Institute. (No. 365 of 1874-80). The manuscript contains 23 sheets and treats of language, Sanskrit and Prakrit, Pada, Vakya, prosody and rhetoric and some topics of music.

The *Sangita Raja* is otherwise known as *Sangita Mimamsa* and it is in accordance with it that Kumbha is called *Sangita-mimamsa-mamsala-mati*. A complete manuscript of this big work is noted by Keilhorn in his Catalogue of Manuscripts in Central Provinces (p. 96) and two manuscripts of it are also available in the Anup Library, Bikaner. On the basis of the latter manuscripts, the *Pathyaratnakosa* was published as number 4 of the Ganga Oriental Series in 1946, by Dr. Kunhan Raja. More recently (1957), the Rajasthan Research Institute issued an edition of the *Nrityaratnakosa* chapter of this work on the basis of a Baroda manuscript and the Bikaner manucsript. From this chapter it is clear that Kumbha has drawn from Kallinatha's commentary on the *Sangitaratnakara* which he quotes twice (pp. 74, 134). Elsewhere I have shown that Kumbha uses Jaya's *Nrittaratnavali* also. The *Sangita Raja* describes itself in the colophons as a work in 16,000 verses, *Shodasasahasri*. According to a statement at the end, the work itself says that it was completed in A.D. 1453 (Samvat 1509). One fact that should not be left unnoticed in connection with this work is that in some manuscripts the work is said to have been redacted by one Kalasena, a King, for the sake of his court-dancers and as Kalasena's date is given here as A.D. 1502, there is hardly any ground for suspecting Kalasena as the real author of the work. Kalasena, it is clearly stated, was another chief whose genealogy also is given elaborately at the beginning.

1. Vide my article on this work in the Annals of the Bhandarkar Oriental Research Institute, Vol. XIV. Parts III and IV, 1932-33.

In the *Rasikapriya*, another music work by Kumbha is also mentioned, viz., *Sangitakramadipika*.

श्रीमत्कुम्भनृपेन क्लृप्तविवृतौ श्रीगीतगोविन्दके
संगीतक्रमदीपिकास्वसुरयं सर्गस्तृतीयो गतः

In Kumbha's Chitorgarh inscription, there is the additional information that he wrote also four plays of the Natika class.

चतुष्टयमयं सन्नाटिकानां व्यधात् ।

In the Anup Library, Bikaner, we have a manuscript of Kumbha's epitome of the *Kamasastra*, *Samkshepa Kama Sastra*.[1]

The Ananda Sanjivana of Raja Madanapala

(*Earlier than 1428 A. D.*)

From the Bikaner Catalogue and the Asiatic Society of Bengal Catalogue we come to know a work on music called *Ananda Sanjivana* written by a king named Madanapala (p. 509, Manuscript 1090, Bik. Cat.; ASB Cat. XIV.55). This work treats of Ragas and other music subjects, like instruments and of dance also.

The manuscript above noticed is dated Samvat 1585, i.e., A.D. 1528. Therefore, the work itself is earlier than the first quarter of the 16th century.

The Sangita Suryodaya of Lakshminarayana

(*1st quarter of the 16th century*)

This is a work on music produced in the court of King Krishnadeva Raya of Vijaya-

1. See Introduction to the Bikaner edn. of the *Pathyaratnakosa*.

nagar. The author Lakhsminarayana was a protege of that famous royal patron of arts and letters. The work is available in Madras Government Oriental Manuscripts Library (Trien. Cat., 1922-23 to 1924-25, R. 4516). The introductory verses describe the city Vidyapuri, i.e., Vijayanagar, King Nrisimha, his son Krishnadeva Raya and his conquests. The author gives his own genealogy as follows :

Bharadvaja Gotra
|
Kesavamatya—Gouramamba
|
Bhandaru Vitthala—Rukmini
|
Lakhsminarayana alias Lakshmana.

His Guru in music was one Vishnu Bhattaraka.

यो भारद्वाजगोत्रे समजनि श्रुत (बहु) वित् केशवामात्यवर्यः
तद्देवी गौरमाम्बा तदमलजठरे विट्ठलाख्यो वरेण्यः ।
तद्भार्या रुक्मिणीति प्रचुरतरगुणा तत्सुधापूरगर्भे
लक्ष्मीनारायणो ऽयं जयति भुवि यतः स्यादपत्यं सुलक्ष्म ॥
सोऽयं श्रीलक्ष्मणार्यो भरतमतमतंगादिमार्गेण सर्वान्

* * *

भूमौ श्रीकृष्णरायक्षितिपतिकृपया वर्धते सर्ववन्द्यः ॥
संगीतागमलक्ष्यलक्ष्मनिपुणैः श्रीविष्णुभट्टारकैः ।
ज्ञात्वा दत्तिलकोहलादिभरतग्रन्थान् सुटीकान्वितान् ।
भूमौ कीर्तिशरीररक्षणधिया ग्रन्थः कृतोऽयं मया
संगीतग्रहयोग्यताधिकतरः संगीतसूर्योदयः ॥

Like Kallinatha and Ramamatya, he had also the titles of Rayabayakara and Todaramalla. Rayabayakara is a corruption of the Sanskrit name Raja-vag-geya-kara, royal musician, expert in singing and composing. 'Bayakara' is an Apabhramsa for 'Ubhayakara, i.e. 'Dhatu-matu-kara', which means Vag-geya-kara. Says the *Sangita Sudha* in Chapter III:

वाचं च गेयं च करोति यस्मात् वाग्गेयकारःकथितस्ततोऽसौ ।
वाक्शब्दपर्यायतयैव मातु-शब्दः प्रयुक्तः किल गीतिदक्षैः ॥
गेयस्य पर्यायतया तु धातुशब्दं तथा गीत विदो वदन्ति ।
बन्धं पदानां प्रवदन्ति मातुं स्वरौघसन्दर्भमुशन्ति धातुम् ॥
मातूंश्च धातूनुभयान् करोति यस्तं विदुश्चोभयकारसंज्ञम् ।
तमेव लोका बयकारनाम्ना वदन्त्यपभ्रंशपदेन सर्वे ॥

pp. 252-3, Madras Music Academy edn.

The colophon runs thus :

इति श्रीमत् विप्रकुलवर्यं भण्डारु विट्ठलेश्वर नन्दन
सूक्ष्मलिखिताचार्य रायबयकार तोडरमल्ल
अभिनवभरताचार्य श्री लक्ष्मीनारायण विरचिते
संगीतसूर्योदये नृत्ताध्यायो द्वितीयः ।

The work is in five chapters and treats of dance also. The contents of the five chapters are : Tala, Nritya, Svaragita, Ragajati, Prabandha. The Madras manuscript is incomplete as there is a gap in the most important chapter on Ragas. In the Sarasvati Mahal Library, there is a manuscript of a text called *Matanga-bharata* (No. 10667) which is really a portion of the *Sangitasuryodaya*. (See p. 31 of my Introduction to the *Nrittaratnavali* of Jayasenapati).

Krishnadeva Raya ruled between 1509 and 1529 A.D. and this fixes the date of the work.

Ragadipika

A work of this name, without the name of its author, is quoted by Lakhsmidhara in what is called *Bharata Sastra Grantha* which we shall notice presently. The work must be earlier than the 16th century which is the date of Lakhsmidhara, protege of Arivitu Tirumalaraya of Vijayanagar.

Ranga Lakshmi Vilasa

The above noted text, as also Lakshmidhara's commentary on the *Gita Govinda* named *Srutiranjani* (available in the Madras and Tanjore Manuscripts Libraries) quotes a work of the name *Ranga Lakshmi Vilasa* which deals with Raga, Tala and Natya. The *Srutiranjani* quotes it twice.

Vamadeviya

A similar work quoted in the above-said Lakshmidhara's *Srutiranjani* is what is called *Vamadeviyam*; it is quoted on the dance called *Charana*.

चारणनृत्यलक्षणं तु वामदेवीये—
उद्यता वाद्यचक्रेषु हाहाहुंकारभाषिते etc.

Bharata Sastra Grantha
(of Cherukuri Laksmidhara)
(*16th century A.D.*)

There is a manuscript of the name *Bharatasastragrantha* in the Bhandarkar Oriental Research Institute, Poona. This is not an independent or regular work. It is an irregular fragment of Cherukuri Lakshmidhara's *Srutiranjani* on the *Gita Govinda*, as I have shown in my Note on this manuscript in the Annals

of the Bhandarkar Oriental Research Institute, XVIII,ii, 1937, p. 198-9.

Gita Prakasa

(*First half of the 16th century*)

The *Sangita Narayana* and *Sangita Sarani*, two works in the Madras Government Oriental Manuscripts Library, quote often a work called *Gita Prakasa*. The *Sangita Narayana* quotes it often :

(1) गीतप्रकाशे तु रञ्जकः स्वरसन्दर्भो गीतमिति ।

(2) It is quoted on p. 44 as opining that it is the Raga Desapala which is called Kedara.

(3) It is quoted on the three Avayavas or parts of a Prabandha:

स त्रिधेति गीतप्रकाशकारेण उक्तम् ।
उद्ग्राहध्रुवाभोगरूपेण त्रिधेति भावः ।

(4) On p. 59, King Narayana says that the writer Harinayaka has given the definitions of many difficult Prabandhas in his work and that the illustrations for these can be had in the *Gita Prakasa.*

(5) On p. 84, a song in Mallara Raga is quoted from the *Gita Prakasa.* From these quotations we can see that the Prabandha chapter of this work is most valuable and is indicative of the time of the composition of the work. The song closes thus:

शृणुत कर्णकुतुककारि कृष्णदासविरचनां
गजपति नृपहृदय etc.

From this it is clear that this work also was produced under the patronage of a Gajapati, King of Orissa Ganga Dynasty, a predecessor of King Narayana. Krishnadasa is a composer whose songs are found in the Prabandhadhyaya of the *Gita Prakasa.* Krishnadasa was a contemporary of Sri Chaitanya. As shown below, he is the author of the *Gita Prakasa.*

The *Sangita Sarani* of Kavi Narayana quotes a Kshudra-Prabandha in Gundakari Raga called Chitrapada composed by Ramananda Kaviraya, as found in *Gita Prakasa* :

उदाहरणं यथा गीतप्रकाशे गुण्डकरिरागेण etc.

The song closes thus :

जयतु रुद्रगजेशमुदितं रामानन्दकविरायकविगीतम्

This Rudra is Virarudra Gajapati, the Utkal king, whom his contemporary, Krishnadevaraya of Vijayanagar, defeated and whose daughter the latter married. Ramananda, author of the above song was his court-poet. He was also, like Krishnadasa, a contemporary of Chaitanya.

There is a Ms. of the work in the Madras Govt. Oriental Mss. Library (Trien. Cat. 1919-20 to 1921-22, R. 3176d.) The work is in 15 chapters which are as follows :

(१) प्रबन्धलक्षणम् (२) छायालगनिरूपणम् (३) रूपकभेदनिरूपणम् (४) तालकलाविचारः (५) खण्डविचारः (६) क्षुद्रगीतप्रकरणम् (७) गीतगुणविचारः (८) दोषनिरूपणम् (९) नृत्यलक्षणम् (१०) वाद्यलक्षणम् (११) रागविचारः (१२) षाडवनिरूपणम् (१३) गीतप्रशंसा (१४) नायिकालक्षणम् (१५) नादविचारः ।

Mr. Suryanarayana Rao of Bangalore says in his *History of Vijayanagar* that Prataparudradeva of Orissa, whose daughter was married by Krishnadevaraya ruled between 1504 and 1532 A.D., whereas R. D. Banerji Sastri, in his *History of Orissa*, gives 1497 A.D. as the date of his accession and says that he ruled up to 1541 A.D. Prataparudradeva was a pupil of Sri Chaitanya who lived long in Orissa. Ramananda Raya (Kavi), whose composition we noticed above, was an officer under Prataparudradeva. He was Governor of Rajamahendra and was himself a follower of Chaitanya. Besides his musical compositions, Ramananda wrote a Sanskrit drama called *Sri Jagannatha Vallabha Nataka* and several other minor works. (Journal of Bihar and Orissa Research Society, Vol. VI. 1920, pp. 448-53.)

From more detailed examination of manuscripts of the *Gita Prakasa*, it has been found[1] that its author is Krishandas Badajana Mahapatra who flourished in the court of Mukundadeva Gajapati (1559-68 A. D.)[1]

Ramamatya's Svaramelakalanidhi

(*1550 A.D.*)

Ramamatya, contemporary and brother-in-law of Ramaraja of Vijayanagar, flourished in

1. See Orissa Historical Research Journal, Vol. VII, p. 2, July 1958, the article 'Two Unknown Sanskrit Poets of Orissa'; see also Journal of the Madras Music Academy, **XXIX, p. 86.**

the 16th century. He wrote the work at Ramaraja's request. His work *Svaramelakalanidhi* has been edited with introduction, etc. by Mr. M.S. Ramaswami Iyer in the Annamalai University series (1932).

According to the colophon at the end of the work, it was finished in 1550 A.D.

In Sl. 27, Chap. 1, Ramamatya mentions one Kallappa Desika as his Matamaha, maternal grand father. In Ch. 1, Sl. 4, there is reference through paronomasia to the *Kalanidhi* of Kallinatha on the Ratnakara.

(१) विद्यानिधिः कल्लपदेशिकस्ते मातामहो दत्तिलवन् महीयान् ।

(२) कलानिधिर्योऽनवगीतरत्नाकरं च पुष्णाति कनत्प्रवालम् ।

Before the edition mentioned above, there had appeared two editions of this work, one in South India and another with Marathi notes by Mr. Bhatkhande.

The Works of Pundarika Vitthala

(1590 A.D.)

The Bikaner Catalogue describes three works of Pundarika Vitthala, *Raga Mala*, *Raga Manjari* and *Sadraga Chandrodaya*. All these three works are available in print. The *Sadraga Chandrodaya* is caled wrongly *Shadraga Chandrodaya* in Bikaner Catalogue which consequently describes the work as defining six primary Ragas. The work mentions in the last verse that Vitthala belongs to the village Satanurva near the hill called Sivaganga in the Karnataka country.

कर्णाटे शैवगंगाभिधनगनिकटे सातनूर्वाह्वयो यो
ग्रामस्तत्राग्रजन्मप्रवरसुनिकरात् जामदग्न्योऽस्ति वंशः ।

Vitthala was a Brahmin of the Jamadagnya Vamsa and all the colophons to his work specify him as Karnata-jatiya. The introductory verses of the work (Sls. 2-6) give information about Vitthala's patron. Vitthala flourished in the court of the Mohammedan King, Burhan Khan of the Pharaki family which ruled between 1370-1600 A.D., at the city called Anandavalli, in the South, a place three miles west of Nasik. The father and grandfather of this Burhan Khan are given as Taj Khan and Ahmed Khan.

The *S.R.Chandrodaya* is in three chapters called Svara-prasada, Svarnamela-prasada and Alapti-prasada.

The *Ragamala* is another small work of Vitthala on ragas which, he says, he wrote for one Kapilamuni: श्रीमत्कपिलमुन्यर्थं क्रियते रागमालिका ।

The work mentions in a verse at the end that Vitthala's mother was Nagamba: नागाम्बा धर्मसूनुर्द्विजवरतिलको विट्ठलोऽस्तीह विद्वान् ।

(See Bhandarkar Institute Descriptive Cat. XII p. 385.)

According to the statement in the above mentioned verse, the *Ragamala* was composed in A.D. 1576. शाके वस्वंकवेदाब्जकपरिगणिते × × × तेनेयं रागमाला रसिकजनगले भूषणार्थं कृता हि ।

The *Ragamala* has an easier vernacular version called *Sugama Ragamala* written by one Kalyana Kavi who flourished under the brother of Madhavasimha, viz. Manasimha. This is also printed.

The southerner Vitthala later went to the north. His third work *Ragamanjari* praises Akbar under whom were the two brothers, Madhavasimha and Manasimha, kings of the Kacchapa Vamsa. The *Ragamanjari* was written for Madhavasimha, a devotee of Vishnu whose genealogy also Vitthala gives in the introductory verses : (Kacchapa Vamsa—King Bhanu-Bhagavanta Dasa—Madhavasimha and Manasimha). Madhav Singh and Man Singh are the well-known Jaipur chiefs who were vassals of Akbar (1556-1605). The *Ragamanjari* is a small work on Northern Music in two chapters on Svara and Raga. Among Ragas, Vitthala gives 15 new Parasika Ragas in the end. There is a Ms. of it in the Bikaner Library and it was printed in Bombay (1918).

Besides these works, two more were written by Vitthala, viz. *Nritya* or *Nartana Nirnaya* and *Sangita vritta* (?) *ratnakara*. The Tanjore Library contains a work of Vitthala in three chapters, dealing with music and dance, bearing three names on the cover sheet, *Ragamala*, *Sangitavrittaratnakara* and *Nartana nirnaya*. The *Nartana Nirnaya* states that it was written to please Akbar : अकबरनृपरुच्यर्थं × × × कृतमिदम् ।[1]

1. See P. K. Gode, the *Chronology of the works of Pundarika Vitthala of Karnataka*, Journal of the Madras Music Academy, Vols. VI-VIII, pp. 119-126

Pundarika Vitthala was not a mere musician, but one versed in other branches of Sanskrit literature also; and we have a lexicon compiled by him called the *Sighrabodhini-Namamala* and a short work on Nayika—Nayaka called *Dutikarma Prakasa.* (See my article, *The Non-musical works of some leading Music Writers*', Journal of the Madras Music Academy, XX, pp. 153, XXI pp, 182-3).

Somanatha's Ragavibodha

(1609 A.D.)

The *Ragavibodha* of Somanatha is printed and a Marathi gloss on it is also available in print. It received the attention of scholars very early, there being an English translation of it and some analyses of it in Europe also. The text of Somanatha with an English translation was printed also by Mr. K.B. Deval in *Sanskrit Research,* Bangalore, Vol. I, Nos. 3 and 4, under the title *Theory of Indian Music as expounded by Somanatha.* It was later edited with an introduction and a translation in English by Mr. M. S. Ramaswami Iyer of Madras but the editor's omission of Somanatha's own commentary on his text from this edition is regrettable. The Adyar Library then brought out an edition with the author's commentary (1945).

In Slokas 3 and 4, Chap. I, Somanatha gives some information about himself. His family, himself and his father had the title 'Sakala-kala', 'well-versed in all arts'. His grandfather is mentioned as Menganatha and father, Mudgala Suri.

The work is in four chapters devoted to Sruti-Svara, Vina, Mela and Raga. The third chapter deels with Ragas and the fourth with some more Ragas, more elaborately, and in the order of the time of the day when they should be sung. The work is in Arya verses, accompanied by a commentary of the author himself. Somanatha draws mostly upon Sarngadeva and Kallinatha whom he mentions often. Other music writers quoted by him are Matanga, Kohala, Hanuman, Umapati and Parsvadeva. One noteworthy work quoted by him twice in chap. 4 and which we have noticed already is the *Ragarnava.*

Somanatha is learned in branches of knowledge other than music also. The *Kavyalankara* of Rudrata and the *Kavyaprakasa* of Mammata, two Alankara works, the *Madhaviya Nighantu,* the *Kosas, Amara* and *Vaijayanti,* and the *Chandas* of Pingala are quoted by him.

Somanatha gives the date of the composing of his work at the end thus :— *Ku-dahana-tithi-ganita-sake* i.e., Saka 1531, or A.D. 1609.

S.R.Bhandarkar's Catalogue of Manuscripts in the Deccan College (XIX, I, p, 430. Manuscript No. 276) mentions a manuscript called *Raga Vibodha Viveka* and describes it as a commentary on Somanatha's *R.V.* There is no separate commentary on the *R. Vibodha* by another writer and the commentary above noted is nothing but Somanatha's own gloss on his verses.

Somanatha, like Vitthala, had other literary interests, besides music. It may be noted that while describing Ragas, he mentions also the Nayikas or types of heroines appropriate to each of the female Ragas. On this subject of Nayika-Nayaka-bheda, Somanatha wrote a work called *Jatimala.* He wrote also a poem called *Anyoktimuktavali.* [1]

The Sangita Sarvasva of Jagaddhara

(Between the 14th and 17th centuries)

Jagaddhara is a well-known writer who has written commentaries on the Alankara work of Bhoja, *Sarasvati Kanthabharana* and some dramas like Bhavabhuti's *Malatimadhava.* Scholars assign him to the time between the 14th and the 17th centuries and his definite date is not yet known. He has produced, besides, a Sivastotra. He is the son of Ratnadhara and Damayantika and is known as a Naiyayika also. He held the office of Dharmadhikaranika under some king. From a quotation by himself in his commentary on Bhoja's *Sarasvati Kanthabharana,* we learn that he was proficient in music and Natya and produced a treatise thereon called the *Sangita Sarvasva* :

तदुक्तं मत्संगीतसर्वस्वे 'मधुरा कुञ्चितान्ता' etc.

Vasudeva's commentary on the drama *Karpuramanjari* of Rajasekhara (p. 5), Ruchipati's commentary on Murari's drama *Anargharaghava* (p. 300, 302), and Raghavabhatta's commentary on the *Sakuntala* of Kalidasa quote the *Sangita Sarvasva.*

1 See my article *The Non-musical works of some of our leading Music writers,* Journal of the Music Academy, Madras, XX. pp. 152-4.

Kesava

All that we know of this writer is that he was a commentator on the *Ratnakara* and that he flourished before 1614 A.D., the time of the *Sangita Sudha* which is the sole source of our knowledge regarding this writer. See above under *S. Ratnakara* and the commentaries upon it.

Harindra

Another writer known to us similarly from a mention in the *Sangita Sudha* is Harindra; of him also nothing more is known. See above under Haripala and below under *Sangita Sudha.*

Sangita Chandrika of Madhava Bhatta

(*Earlier than 1614 A.D.*)

The *Sangita Sudha* now and then refers to a Bhatta Madhava and his music work, *Sangita Chandrika :*

निशाम्य संगीतकचन्द्रिकाख्यां
कृतिं च भट्टादिममाधवस्य ।

P. 152 Madras Music Academy edn.

The *Sangita Narayana* quotes a *Sangita Chandrika :* on p. 25, the Murti of Madhyamadi and p. 44 Murti of Kedar. This *Sangita Chandrika* seems to be a different work.

The Tanjore Library contains a manuscript of Madhava Bhatta's *Sangita Chandrika.* (T. V. No. 373, Tanjore Library). The author is described as Varanasi-vastavya—a citizen of Banaras. Its author is known from the following passage in the text and from the colophon :

(१) मूर्च्छना सा तु तत्संख्येत्यवोचत् भट्टमाधवः ।

(२) col. इति वाराणसीनिवासि माधवभट्टविरचितायां संगीतचन्द्रिकायां श्रुतिस्वरग्राममूर्च्छनातान-विवेकप्रकाशः ।।

Matanga is quoted in the text. The contents of the work are :—

(1) Sruti, Svara etc. (2) Raga, Gamaka and Alapa (3) Kaku, Sthaya and Sarira (voice).

This *Sangita Chandrika* of Madhava Bhatta may be taken as not later than 1614 A.D. if it is the work of that name quoted in the *Sangita Sudha.*

Tanappacharya

(*1600 A. D.*)

In the *Chaturdandi Prakasika* of Venkatamakhi we have one Tanappacharya referred to as follows :

1. तत्पुनः संप्रदायज्ञैः तानप्पाद्यैः अनादृतम् ।

2. In the Alapa Prakarana, we find—

तानप्पकृतपञ्चाशत्रागालापेषु यत्कृतम् ।
आलापलक्षणमिदं लक्ष्यतां लक्ष्यकोविदैः ।।

3. In the Thaya-Prakarana, we find him mentioned as the author's Parama Guru, i.e. Guru's Guru of Venkatamakhi.

ठायसामान्यलक्ष्मेदं वेङ्कटाध्वरिणोदिता ।
परमो गुरुरस्माकं तानप्पाचार्यशेखरः ।।
सर्वेषामपि रागाणां एतल्लक्ष्मानुसारतः ।
ठायान् प्रकल्पयामास लक्ष्यमस्य तदेव सः ।।

From these we see that Venkatamakhi follows Tanappacharya, his Guru's Guru, and that perhaps he wrote some works, or at least codified or composed set methods of singing Ragas, Thayas etc.

It is traditionally handed down that Tanappacharya is Venkatamakhi's Guru. The introduction to the *Sangita Sampradaya Pradarsini* of Subbarama Dikshitar gives him as the Guru of Venkatamakhi, the author of the *Chaturdandiprakasika*, and as a northerner, *Auttara-desika*. Some say that he is only a songster and that he is none else than the renowned Tansen of Akbar's court, who is believed to have been converted to Islam. There is nothing in the dates of Akbar, Tansen and Venkatamakhi to go against such an identification, but there is no actual evidence for such a supposition.

The text of the *Chaturdandi* clearly mentions him as the author's Guru's Guru. And if none else than his father Govinda Dikshita is the Guru of Venkatamakhi, we do not know how Govinda Dikshita makes no mention of Tanappa in his *S. Sudha*.

Another opinion, held by Mr. P. S. Sundaram Ayyar of Tanjore, is that Tanappa might have been none else than Venkatamakhi's own father and author of the *Sangita Sudha*, Govinda Dikshita (Vide p. 159, Journal of the Madras Music Academy Vol II.

p. 159). There does not seem to be any proof for this identification.

Scholars are aware of Bhava Bhatta and his works. This writer was a protege of Anupa Simha, King of Bikaner, who ruled between 1674 and 1709 A.D. His *Anupa Sangita Vilasa* mentions that he had a grandfather named Tana Bhatta. Could Tanappa, grand teacher of Venkatamakhi, be identical with him ? Ranganatha of Banaras who wrote his commentary on the *Vikramorvasiya* in 1790 A.D. and shows acquaintance with music had a great-grand-father named Tana Bhatta.

Sangita Sudha of Govinda Dikshita
(*1614 A. D.*)

Though the *Sangita Sudha* is known as a work of King Raghunatha, it was really Govinda Dikshita, the minister of Raghunatha and his father Achyuta, who wrote it. He attributed it to his patron and king. This is plain, as has been pointed out by Pandit S. Subrahmanya Sastri of Tanjore, in an article on Venkatamakhi and his twelve notes in the Journal of the Madras Music Academy. (Vol. II, p. 22). The following evidence is found in the *Chaturdandiprakasika* and this has been quoted in the Preface to the *Sangita Sampradayapradarsini* also. In the Veena Prakarana, Venkatamakhi says that he will reproduce certain verses from his father's work, known by the name *Sangita Sudhanidhi*:

तल्लक्षणं तु संगीतसुधानिधिरिति श्रुते[1] ।
चेव्वयाच्युतभूपालरघुनाथनृपांकिते ।
अस्मत्तातकृते ग्रन्थे प्रोक्तान् श्लोकान् लिखाम्यहम् ।

Ch. I, 153-5 p. p. 13-14, Madras Music Academy edn.

The context is the description of the *Raghunatha Mela Veena* and after these verses, three Upajati verses are reproduced from the *Sangita Sudha*. From this reference we are to take that the *Sangita Sudha* of Govinda Dikshita was also known as the *Sangita Sudhanidhi*. But actually the reading may be *Sudhayam paridrisyate* and there is no need to suppose an alternate name for the work.

In state affairs, public benefactions and contributions to culture, great is the name of Govinda Dikshita alias Ayyan. Those interested in his life may look up Mr. Venkateswara Ayyar's book on Govinda Dikshita.

Thanks to the efforts of Subrahmanya Sastri and Sundaram Ayyar of Tanjore, this work was printed in the Journal of the Madras Music Academy; the present writer who was in charge of the work in the later stages issued it in book form with additions and corrections, detailed table of contents etc.[1]

The work opens with a historical prelude in 77 verses which forms valuable material for the historian of the Nayak Kings of Tanjore. The genealogy of King Raghunatha, the number and kinds of charities made by each Nayak king and other details are described. The literary productions associated with the King Raghunatha, *Parijataharana-prabandha*, *Valmiki-charita-kavya*, *Achyutendrabhyudaya* (a historical kavya about his own father), *Gajendramoksha*, *Nalacharita-kavya* and *Rukminikalyana-yakshagana* are mentioned. Then Raghunatha's proficiency in music, his creation of new Ragas, Talas and a new Mela, are mentioned thus:

जयन्तसेनादिमराग-रामानन्दादितालान् रचयन्नवीनान्।
संगीतविद्यां समुपादिशस्त्वं विपञ्चिकावाद-
विचक्षणानाम् ॥
किञ्च त्वमञ्चद्भवदीयनाम-मेलान्तरं संप्रति
कल्पयित्वा ।
मेलान्तरे तत्र समस्तरागान् प्रकाशयोग्यान् सुलभान्
करोषि ॥

P.5, Madras Music Academy edn.

We need not doubt the scholarly interests of Raghunatha. In the historical poem on him named *Sahitya Ratnakara* (published in the Madras University Journal and later as a separate Bulletin) by a son of this Govinda Dikshita, named Yajnanarayana Dikshita, the first Veena-performance given by Raghunatha before the State Vidvans and his father is described at length. (Canto VI, Sls. 4-29).

Raghunatha invented Jayantasena and other Ragas and Ramananda and other Talas. He devised a Mela with his name, in which could be played all the Ragas. This is taken as the

1 *The reading here is not clear; the Ms. has* सुधानिधि प्रदृष्यते; *it may be* सुधायां परिदृष्यते ।

1 Music Academy Series 1, 1940.

basis by Mr. Sundaram Ayyar of Tanjore who says that the 72 Melakarta scheme found in the *Chaturdandi Prakasika* of his son is really the work of Govinda Dikshita. While it cannot be held that musical ideas were evolved by Venkatamakhi without his father's knowledge, what we actually know is that Venkatamakhi expressly takes credit in his work for inventing the 72 Melakarta scheme.

Then the work gives its extent and scope thus: It is in seven chapters : I. Svara, II. Raga, III. Prakirnaka (here Vaggeyakara, Gandharva, Gayana etc., are defined ; Sarira, Gamaka, Brinda etc., are also dealt with), IV. Prabandha, V. Tala, VI. Vadya, VII. Nartana (Natya, Rasa, etc., are here comprehended). But in all the manuscripts of the work that are available to us, we do not have the text after the Prabandhadhyaya, i. e., the fourth chapter. The remaining portion containing the chapters on Tala and Nartana are yet to be found.

The work is written in beautiful Sanskrit and is noteworthy for the polish and grace of its language. Many Sastrakaras like Kumarila, Udayana, Vedanta Sutrakara, Mahabharata, Vamana and Bhamaha are mentioned. Among writers on music, Durga, Dattila, Sadasiva, Sardula, Tumburu, Narada, Nandin, Hanuman, Kohala, Matanga, Bharata, Sarngadeva, Parsvadeva (many times; see pp. 274, 279 and 280, Music Academy edition), Somesvara (p. 834) Arjuna, Vidyaranya, Bhatta Madhava, Umapati, Kesava, Kallinatha and Harindra are quoted. The noteworthy data given here with regard to different works and authors have already been noticed, during the course of this paper, as well as in the earlier paper on *Early Sangita Literature*. The writer named Harindra is referred to in the following verse :

ग्रन्थान् विलोक्याधुनिकैः हरीन्द्रश्रीशार्ङ्गदेवप्रमुखैः प्रणीतान्।
आकर्ण्य लक्ष्याणि च तत्र तत्र तत्संप्रदायेन समागतानि ॥

P. 100, Madras Music Academy edn.

We have suggested above that this Harindra, who is referred to as a recent writer (Adhunika) like Sarngadeva, as a contrast to Matanga, Sadasiva etc., may be King Haripaladeva, author of Sangita Sudhakara. For a full list of the citations in the *Sangita Sudha*, see its Music Academy edition.

The Chaturdandi Prakasika of Venkatamakhin
(*1620 A.D.*)

Venkatamakhin, referred to also as Venkatadhvari and Venkatesvara Dikshita, is one of the sons of the above-mentioned Govinda Dikshita, author of *Sangita Sudha*. He was a distinguished Mimamsa scholar and has contributed to that Sastra a commentary on Kumarila viz., the *Varttikabharana*. The famous poet and minister at the Madura Nayak court, Nilakantha Dikshita was a pupil of his. This Venkatamakhin wrote a treatise on music called the *Chaturdandi Prakasika*. Though produced in the Tanjore palace, no manuscript of it is found in the Sarasvati Mahal Library at Tanjore and for long no manuscript of it could be found at all. Venkatamakhin was remembered as the systematiser of Carnatic music, and the author of the 72 Melakarta scheme.

Attention may be invited to an objective analysis of the position of Venkatamakhin and the 72 Melas scheme by the present writer in his paper on the subject in the *Journal of the Music Academy*, Madras (XII. 69—79). Sri T. L. Venkatarama Iyer, through his Guru Sri Ambi Dikshitar of Ettayapuram, descendant of the composer Muthuswami Dikshitar, secured a Telugu paper copy of the manuscript and prepared a Devanagari copy from it. Later, on behalf of the Music Academy, Madras, Pandit Subrahmanya Sastri of Tanjore prepared it for press. Previously, Mr. Bhatkhande had published portions of it, having copied those portions from the above-noted Telugu manuscript. Sometime later, the Music Academy, Madras, issued also a Tamil translation of the work, prepared by Sri Subrahmanya Sastri.

Scholars who have gone through the work hold diverse views ; while there are not wanting Vidvans who stand and swear by it, others question the validity or the usefulness of its scheme. A severe controversy over the subject of the Melakarta-scheme raged in the Madras Press (Vide *Hindu Literary Supplements*, Dec. 20th and 26th, 1932—Karnatic Music—The Importance of Standards). In his work, Venkatamakhin says that he devised the 72 Melakarta scheme, that it is absolutely above reproach and that not even God Siva could improve upon it:

मेलद्विसप्ततिः श्रीमद्वेंकटाध्वरिकल्पिता । न्यूनं वाप्यधिकं वापि प्रसिद्धैर्द्वादशस्वरैः । कल्पयेन्मेलनं तर्हि ममायासो वृथा भवेत् ॥ iv. 74, 90.

न हि तत्कल्पने फाललोचनोऽपि प्रगल्भते । न हीयन्ते न वर्धन्ते तथा मेला द्विसप्ततिः ॥

P. 42, 43, Madras Music Academy edn. 91, 92.

The work as available to us now does not contain the end of the penultimate chapter and the whole of the last chapter. Chapter I gives the following as the contents of the work :

ग्रस्यां वाग्गेयकारैकसंजीवनसुधानिधौ ।
ग्राद्यं वीणाप्रकरणं श्रुतिप्रकरणं ततः ।।

स्वरप्रकरणं पश्चात् मेलप्रकरणं ततः ।
ततो रागप्रकरणालापप्रकरणे क्रमात् ।।

ठायप्रकरणं चाथ गीतप्रकरणं ततः ।
प्रबन्धानां प्रकरणं तालप्रकरणं ततः ।।

दशप्रकरणोपेता कृतिर्विद्वदलंकृतिः ।

P. 1, Madras Music Academy edn.

The end of the 11th chapter, Prabandhas, and the 12th chapter, Talas, are lost. Some of the authors quoted in the work are Bharata, Sarngadeva, Narada, Matanga, Somesvara, Gopala Nayaka, Ramamatya and Tanappa. Of these the last but one, the author of the *Svaramela Kalanidhi*, is very strongly criticised. The following are a few samples of the language of the onslaught on Ramamatya :

तथाहि विंशतिमेलानाह रामो विमूढधीः ।

IV. 173. P. 52, Madras Music Academy edn.

सत्यं विमोक्ष्यसे राम रामसेतुं गतोऽपि वा ।

IV. 197, P. 54. *Ibid.*

रामो बभ्राम ।। I.56. पशुपालोऽपि बुध्यते ।।

I. 116, Pp. 5, 10, *Ibid.*

He says that Ramamatya could not understand what even a shepherd could understand. Such criticism is unwarranted, especially when we allow for the passage of time and rise of new ideas in the theoretical analysis and singing practice. The same sane view has, strangely, to be adopted in regard to the *Chaturdandi Prakasika* itself. For, the Mela-scheme as it came to prevail later, and is still obtaining, is not the one that accords with that of Venkatamakhin but agrees with that found in a work called *Sangraha Chudamani* which we shall be noticing below:

Of Gopala Nayaka mentioned by Venkatamakhin and of Tanappacharya, the Paramaguru of Venkatamakhin, we have spoken above.

Now to the title of the work which is a rare kind of name in Sanskrit Sangita literature. The name means an exposition of Chaturdandi and the work *Chaturdandi* is explained by a passage in Tulaja's *Sangita Saramrita* which borrows largely from the *Chaturdandi Prakasika*. The reference says that Chaturdandi is four forms of singing, viz., Gita, Prabandha, Thaya and Alapa. The line in the *Saramrita* is "गीतप्रबन्धठायालापरूपचतुर्दण्डी" and these are the main subjects treated of by Venkatamakhin. The famous Gopala Nayaka must have been very famous for the singing of Chaturdandi or must have codified these four forms for a certain number of Ragas; for in the IXth Chapter, Sl. 5, Venkatamakhin says :

गीतप्रबन्धयोरेवं भेदो यदि न कल्प्यते ।

कुतस्सिद्धयेच्चतुर्दण्डि श्रुतो (दण्डी कुतो) गोपालनायकः ।।

P. 75, Madras Music Academy edn.

The *Chaturdandi Prakasika* was not a production of Raghunatha's reign which began in A.D. 1614. It was written in the reign of Raghunatha's successor, Vijaya Raghava Nayaka who prompted the writing of it. The colophon in the manuscript of the *Chaturdandi Prakasika* bears out this fact:

ग्रच्युतविजयराघवभूपालप्रेरितस्य वेंकटेश्वरदीक्षितस्य कृतौ चतुर्दण्डीप्रकाशिकायाम् ग्राद्यं वीणाप्रकरणं संपूर्णम् ।

Vijaya Raghava Nayaka ruled up to about A. D. 1672. The *Sangita Saramrita* of King Tulaja, a Mahrata ruler of Tanjore, utilises a large portion from the Veena-prakarana of the *Chaturdandi Prakasika*, and makes repeated reference to it in his Raga chapter. Besides the *Chaturdandi Prakasika*, Venkatamakhin is said to be the author of the supplement (*anubandha*) setting forth the names of the 72 Melas and their derivatives with short descriptions; but on this, attention may be invited to my paper, above referred to. Venkatamakhin has composed Lakshana-gitas also for a large number of Ragas which are printed in the *Sangita Sampradaya Pradarsini*.

The Sangita Darpana of Damodara
(*1625 A. D.*)

This work was printed but the old edition gives us only two chapters. Complete manuscripts of this work are available in many libraries, e.g. Madras Government Oriental Library, Des. Cat. XXII. 13016, Tanjore,

New Cat. No. 10716-23, Bhandarkar Oriental Institute Cat. Vol. XII Nos. 320-22. Using four of the manuscripts there, the Sarasvati Mahal Library has issued more recently (1952) a very unsatisfactory edition of this work. The work is in six chapters, the last being devoted to dance. The other five deal respectively with Svara, Raga, Prakirnaka, Prabandha and Vadya. From the colophon we see that Damodara, its author, had the title 'Chatura' like Kallinatha and that he was the son of Lakshmidhara Bhatta: इति श्रीलक्ष्मीधरभट्टसुत-चतुर दामोदर विरचिते संगीतदर्पणे नृत्ताध्याय: षष्ठः।

This work is based on Somanatha's *Ragavibodha* and quotes in the same places the same authors and works quoted by Somanatha. Damodara wrote shortly after Somanatha.

The Sangita Darpana of Haribhatta

The Bikaner Catalogue, (p. 527, Manuscript No. 1123), Oppert's Catalogue and Burnell's Tanjore Catalogue describe a work called *Sangita Saroddhara* by one Hari Bhatta. The work begins thus :

भरतादिमतं सर्वमालोक्यातिप्रयत्नतः ।
श्रीमता हरिभट्टेन सज्जनानन्दहेतुना ।
प्रचरद्रूपसंगीतसारोद्धारो विधीयते ।

This work is available in the Madras Manuscripts Library also. The text of this work is virtually the same as that of Damodara's *S. Darpana.* Perhaps Damodara had another name Hari Bhatta, or perhaps 'Hari Bhatta' is a mistake of 'Hari Bhakta' or perhaps an author named Hari Bhatta made his own version of Damodara's work. The last seems to be likely. The Tanjore Sarasvati Mahal edition of *Sangitadarpana* presents this text. The Catalogue of Manuscripts of N. W. Provinces (612) describes the work as Hari Bhatta's *Sangita Darpana.* The catalogue describes it as a work on prosody because it has mistaken the mention of Dhruvas in the work as indicating a work on metres. The *Sangita Darpana* of Damodara does not contain a separate section on Dhruvas but Hari Bhatta's version, called in some manuscripts *Sangita Saroddhara,* perhaps, contains a treatment of Dhruvas.

The Tanjore manuscript of Hari Bhatta's *Sangita Darpana* contains seven chapters, the last dealing with dance. The Madras manuscript has a Telugu Tika appended to it.

The Sangita Kalanidhi of Hari Bhatta

From Aufrecht's *Catalogue Catalogorum* we learn that Hari Bhatta produced a work called *Sangita Kalanidhi.* The catalogue of manuscripts of the N. W. Provinces (III.80) mentions this *Sangita Kalanidhi.*

The Sangita Saroddhara of Kikaraja

Related to the above-noticed *Sangita Saroddhara* of Hari Bhatta but obviously to be distinguished from it, is a work of the same name attributed to a writer named Kikaraja, son of Sajjana. Aufrecht notes his work as noticed in Peterson's catalogue (Search for Manuscripts, Bombay) IV. 32 and Extr. 42.

I came across a manuscript of this work in the Manuscripts Library of the Bhandarkar Oriental Institute, Poona (No. 838 of 1886-92). It has since been described in their Descriptive Catalogue subsequently issued, XII. 332. The manuscript is in 16 big paper sheets. The author says he was born in Kapola-anvaya as the son of one Sajjana:

सम्यगालोच्य कृतिना सज्जनानन्ददायिना ।
कीकराजेन संगीतसारोद्धारो विधीयते ।।

This is almost identical with the verse in Hari Bhatta's text.
Colophon:

इति श्रीमत्कपोलवंशावतंस-साधुश्री-सज्जनात्मज-सकलविद्याविशारद-महनीयचरित-महाशय-श्री शारदा-नन्दन-कीकराजविरचिते संगीतसारोद्धारे स्वरप्रकरणं समाप्तम् ।

'Saradanandana' is perhaps Kikaraja's title. The following authorities are given by him: Bharata, Kasyapa, Dattila, Yashtika, Arjuna, Vayu, Tumburu, Narada, Matanga, Visakhila, Kambalasvatara, Kohala, Rahala, Ravana and others. Sarngadeva's list is repeated.

The work deals with music and dance and the contents are as follows: (i) Svara, (ii) Raga, (iii) Prakirna (Alapti, Gamaka, Gayaka-gunas, Vrinda etc.), (iv) Gita or Prabandha (a big chapter), (v) Vadya, (vi) Tala and (vii) Nritya.

Abhilasha's Sangita Chandra and the Sangita Bhaskara of King Jagajjyotirmalla and Vangamani

(1617-33 A.D.)

Jagajjyotirmalla was a King of Nepal who ruled between 1617 and 1633 A.D. He is

already known to Sanskrit scholars as the author of a commentary on Padmasri's *Nagarasarvasva*, a work on Kama-sastra. He did some valuable work in music by bringing to his court music works and writers and by himself writing on the subject. From the catalogue of manuscripts in the Nepal Palace Library by Hara Prasad Sastri (p. 260), we learn that there was one Abhilasha in South India who composed a work on music called *Sangita Chandra* and that, with great efforts, King Jagajjyotirmalla brought that *Sangita Chandra* to Nepal, even as Garuda brought amrita. At the end of the manuscript of the said *Sangita Chandra* we read :—

सन्ति यद्यपि भूयांसः ग्रन्थाः संगीतगोचराः ।
तथापीदृशमन्यत्तु नास्तीति परिचिन्तयन् ।।
पीयूषहरणं तार्क्ष्यो यत्नात् विहितवान् यथा ।
तथैतत् पुस्तकं श्लाघ्यं दूराद्दक्षिणदेशतः ।
आजहार नृपश्रेष्ठः श्रीजगज्ज्योतिरीशिता ।

The work, says Jagajjyotirmalla, was the best among the numerous treatises on music. That one Abhilasha wrote it is clear from the introductory verse:

एवं परंपराप्राप्तनाट्यवेदार्थसंग्रहः ।
क्रियते ह्यभिलाषेण विद्वच्चरणसेविना ।।

The work seems to be very valuable and it treats very elaborately of dance and music, beginning with the construction of the theatre etc.

निर्माणं नाट्यशालायाः अस्याः पूजाविधिक्रमः ।

It is written in prose and verse.

Sangita Bhaskara: (Its commentary)

After bringing this valuable work to his court from the South, King Jagajjyotirmalla called to his assistance a scholar named Vangamani and had a commentary on it called *Sangita Bhaskara* written:

नत्वा गुरूनतिगुरून् कृती जगज्ज्योतिरवनीशः ।
संगीतभास्करममुं कुरुते सुधियं समेत्य वंगमणिम् ।।

The last verse says that Vangamani himself wrote it at the king's order and that Vangamani was a native of Mithila:

श्रीमज्जगज्ज्योतिरधीश्वरस्य
निर्देशमासाद्य गुणोत्तरस्य ।
संगीतशास्त्रस्य चकार टीकां
श्रीमैथिलो वंगमणिर्मनीषी ।।

That it is a commentary on Abhilasha's *Sangita Chandra* is known from the colophon which runs thus:

संगीतचन्द्रनामकसंगीतशास्त्रस्य व्याख्यानम् ।

The work is mostly in prose. It is available in the Nepal Palace Library and is described on p. 262 of the Nepal Darbar Library catalogue.

Sangita Sara Sangraha

Still unsatisfied, King Jagajjyotirmalla himself wrote a treatise called *Sangita Sara Sangraha*, dealing with music, dance and drama, in prose and verse. The work is available, like those described above, in the Nepal Palace Library and is described on p. 263 of the catalogue of that library.

King Jagajjyotirmalla wrote also an operatic drama called *Hara-Gauri Vivaha* in the Nepalese dialect. He thus gave considerable fillip to dance and music during his reign in Nepal.

Ahobala's Sangita Parijata

(*17th century*)

The *Sangita Parijata* of Ahobala Pandita has been published from Bengal. As pointed out in the introduction to that edition of it, the text available does not seem to be complete While enumerating the contents, Ahobala mentions Kambala Lakshana, Vaggeyakara Lakshana, etc., but these are not found in the text. Further the work which now closes with Ragas must have had more chapters. Each chapter, according to Ahobala's statement in the beginning, is called 'Kanda' to fit in with the metaphor in the name *Parijata* Mss. of the *Parijata* are available in many libraries and a critical edition of this important text is long overdue.

Ahobala refers to many ancient writers on music and bases his text on Hanuman's work. The name Ahobala appears to be Southern. This work was translated into the Persian in 1724 A.D. and may, therefore, be placed in the 17th century.

The Sangita Makaranda and the Sangita (Lasya) Pushpanjali of Veda

(*Early 17th century*)

As different from the *Narada Sangita Makaranda* available now in print, we find in the Tanjore Library Catalogue and the Bikaner

Library Catalogue a work called *Sangita Makaranda* by one Veda. (3 copies, Tanjore, Burnell Cat. 60 p. a; New Cat. 10724-6; Bik. Cat., p. 520. no. iii.) See also S.R. Bhandarkar's Catalogue of Manuscripts of Rajputana and Central India (1904-5 to 1905-6), p. 54.

I have gone through the work in its manuscript in the Tanjore Library. The three manuscripts available contain only the dance chapter :

इति श्रीसंगीतमकरन्दे वेदकृतौ नृत्ताध्यायः समाप्तः ।

The Bik. Ms. also contains only the Nritya-dhyaya and has this same colophon. We have either only this much available or Veda's work is only on Natya. We may, however, hope that the work has more chapters on music.

Similar is Veda's other work *Sangita (Lasya) Pushpanjali* which is available in the Tanjore and Bikaner Libraries. I read the Tanjore manuscript and found that it dealt with only the Purvaranga which precedes Nritya. (Tanjore New Cat. Vol. 16, no. 10674, 10714; Bik. Cat., pp. 521-522, Ms. 1113.)

While *Sangita Makaranda* treats of Rasa drishtis, Gatis, Charis, Hastas, various dances and lastly Rasas, the other work, as said above, speaks only of the dance and music of the propitiatory Purvaranga. The *Makaranda* quotes Bharata, *Sangita Ratnakara*, Kohala and *Darpana* and gives some songs composed on Shahu, the author's patron. The work gives his patron's Vamsavali in the end:

Saurashtra country—Suryavamsa
|
Khelorji
|
Parasoji
|
Babaji
|
Malla or Mallari = Uma
|
2 sons
Sahaji (Makaranda bhupa) — Sarabhaji
Sahaji's sons: Sambhu — Sivaji the Great

विततविमलकीर्तिः मन्मथाकारमूर्तिः
परकरिहरिरूपः शाहनामा महीपः ।
व्यरचि तदभिधानात् ग्रन्थ एषो विशेषात्
स जयति मकरन्दः चारुसंगीतपूर्वः ॥
संगीतमकरन्दोऽयं मकरन्दमहीपतेः ॥
श्रीशाहस्य प्रवीणस्य मुदे वेदेन निर्मितः ॥

We can compare with the above Vamsavali another supplied by Tulajendra's *Sangita Saramrita*.

Maloji ———————— (Mallari of Veda)
Sahaji
(2 wives)
Jijibai and Tukkabai

Jijibai's sons: Sambhu or Sambaji (pupil of Veda in music) — Sivaji the Great

Tukkabai's son: Ekoji (1st Tanjore Mahratha King)
Ekoji's sons: Sahaji — Serfoji — Tulaja (author of Sangita Saramrita 1729-35 A.D.)

Thus Sahaji, patron of Veda, the author of *Sangita Makaranda*, is the father of the great Sivaji to whose brother Sambhu, Veda was teaching music. The work thus belongs to the early part of the 17th century.

The *Makaranda* mentions in the end two musicians, one Gopala and his son. Ambapuri is said to be the place of Veda.

The manuscript of the *Pushpanjali* is full of blunders and is crumbling. From it we see that Veda wrote it after seeing Chatura Damodara's *Sangita Darpana*. This Damodara had a son named Ananta who seems to have taught music to Veda:

दामोदरश्चतुर इत्यभिधाप्रसिद्धः + + +
तस्यात्मजोऽभवदनन्तसमाह्वयोऽ सौ
वेदं मुदा तमपि पाठयदात्मसिद्धयै ॥

But according to the information in S. R. Bhandarkar's Catalogue of Manuscripts in Rajaputana and Central India, Veda is the son of Ananta, the son of Damodara. If it is correct, Veda is the grandson of the author of the *Sangita Darpana.*

Sangita Kalpataru

Subodhini—Commentary on it by Raya Ganesa.

The author of *Sangita Kalpataru,* which seems to have been very popular, is not known. Ranganatha Dikshita, in his commentary on the Vikramorvasiya, quotes it once and Ruchipati quotes it five times in his commentary on the *Anargha Raghava.* From the quotations we can gather that the work resembled the *Natya Sastra* of Bharata and dealt with music, dance and drama.

The work is said to be available in Bengal, there being a notice of it in the Manuscripts Catalogue of Raendralal Mitra. Since Ranganatha Dikshita wrote his commentary on the *Vikramorvasiya* in Samvat 1712 or A. D. 1655, *Sangita Kalpataru,* we may take, was earlier than that date. If the *Sangita Kalpa Vriksha* mentioned in the *Sangitasiromani* is identical with *Sangita Kalpataru,* it should be earlier than A.D. 1428.

Sangita Kalpataru has a commentary on it called Subodhini by one Raya Ganesa Deva, written under the patronage of a king named Khadgabahu, son of Vira Simha. A manuscript of this commentary '*Kalpataru-tika Subodhini*' is described on p. 512, under No. 1094, in the Bikaner Library Catalogue.

Lochana Kavi's Raga Tarangini and Raga Sangita Sangraha (*1700 A.D.*)

Lochana Kavi's *Raga Tarangini* is a work on North Indian music and it is printed. The author is a native of Mithila which he calls his Sva-desa. This short work deals with Ragas and is very small.

In the work Tumburu is quoted on the times appropriate for singing each Raga: रागानां गानकालाः तुम्बुरुनाटके । This is the only source of information for us to know that Tumburu's work was called *Tumburu Nataka.*

The printed edition of this work is not complete. The author says that he will give the Gitas written by Vidyapati in the Maithili vernacular but these songs are omitted in the edition. From his quotation of Vidyapati's songs, we see that Lochana Kavi is later than Vidyapati who flourished in the fourteenth century. A verse at the end of the work however gives the date as भुजवसुदशमितशाके, i.e., Saka 1082 or A.D. 1160, but according to some, this Saka is not the well-known Salivahana Saka but some local era according to the calculation of which there will be no contradiction, the date of Lochana coming to somewhere near the 17th century. Hridayanarayana seems to have utilised the *Ragatarangini* of Lochana Kavi in writing his work. Hridayanarayana is assigned to A.D. 1667.

Raga Sangita Sangraha is another work written by Lochana Kavi and this we know from a reference to this work by himself in his *Ragatarangini*: "एतेषां प्रपञ्चस्तु मत्कृतरागसंगीतसंग्रहेऽन्वेष्टव्यः ।"

This work therefore must be bigger than the *Ragatarangini.* I have not come across any notice of this work in any of the mansucripts catalogues.

According to the late Kshiti Mohan Sen of Santiniketan, the date 1160 A.D. is correct and the songs of Vidyapati in Lochana's *Ragatarangini* are an interpolation.[1]

(*To be Continued in the next Bulletin*)

1 See *Visvabharati Quarterly,* Nov. Jan. 1943-44, pp. 249-255. Swami Prajnananda in his recent writings takes Lochana as a writer of the 16th. Cent. A. D.

LATER SANGITA LITERATURE

By

Dr. V. Raghavan

(This is the second and the concluding part of the revised version of Dr. Raghavan's paper originally published in the Journal of the Madras Music Academy, Volume IV, 1932)

The Raga Tattva Vibodha of Srinivasa Pandita Latter half of the 17th Century

This work is also available in print, and it has been recently re-edited in the Gaekwad's Oriental Series, Baroda (1956). A manuscript of it is described in the Bikaner Library Catalogue. This small work contains in the beginning an interesting discussion on the ethics of music. The work is indebted to Ahobala's Parijata which belongs to the 17th century and is often quoted by Bhava Bhatta in his works. Bhava Bhatta flourished in the end of the 17th century and in the beginning of the eighteenth. Therefore, the time of Srinivasa's Raga Tattva Vibodha is the latter half of the 17th century.

King Hridayanarayana's works : 1667 A.D.

The two works of this writer, Hridayaprakasa and Hridayakautuka are printed. In the introductory verses is to be had some information about Hridayanaryana. He was a ruler at Garrh or Gatadurga, *i.e.*, Jubbalpore. He ruled about 1667 A.D. He is indebted to the Raga Tarangini of Lochanakavi[1] and is quoted by Bhava Bhatta who flourished at the end of the 17th century. Both the works are very short and deal with Ragas only.

[1]See *Visvabharati Quarterly*, November-January, 1943-4, pp. 249-255. Swami Prajnanananda in his recent writings takes Lochana as a writer of the 16th century A.D.

Raga Manjari, Raga Kutuhala and Raga Kautuka

These three works are known to us from quotations of the three in the works of Bhava Bhatta, whom we shall notice presently. Nothing more of these three works is known. Regarding the last, Raga Kautuka, mention may be made of a work called Sangita Kautuka described in the Asiatic Society Catalogue (XVI. 69).

King Anupa, Bhava Bhatta and their works

(End of the 17th and the beginning of the 18th centuries)

There are available to us in print three music works called the Anupa Sangita Vilasa, Anupa Sangita Ratnakara and Anupa Sangita Ankusa by Bhava Bhatta. The works bear the mark of the name of King Anupa Simha, the patron of Bhava Bhatta. Anupa Simha was a King of Bikaner, who ruled from 1674 to 1709 A.D. He had in his court Bhava Bhatta who was very proficient and had the titles "Anushtup Chakravarti (master of the Anushtubh metre) and Sangita Raya". This Bhava Bhatta was the son of an equally distinguished father named Sangita Raya Janardana Bhatta who was the court-musician of the Mughul Emperor Shahjehan. The colophon to the Anupa Sangita Vilasa provides us with the above information.

King Anupa Simha ordered a commentary on Gita Govinda to be written (Cat. of Manuscripts, Jammu and Kashmir, by Stein, p. 67,

manuscript No. 386). He similarly ordered Bhava Bhatta to write many music works, three of which are the ones mentioned above, available to us in print. Sangita Anupa Ankusa says in the beginning :

स्तोकं मुद्रामुरीकृत्य सार्धवर्षत्रयात्मिका ।
श्रीमदनूपसिंहाज्ञया ग्रन्थद्वयं कृतम् ॥
एकोऽनूपविलासाख्योऽनूपरत्नाकरः परः ।
अनूपांकुशनामायं ग्रन्थो निष्पाद्यतेऽधुना ॥

Bhava Bhatta says that it took him three and a half years to write these works. A manuscript of the S. Anupankusa preserved in the library of the Maharaja of Jammu and Kashmir is dated 1892 A.D., according to the notice of Stein. This work is in two chapters, on Svara and Raga, the Raga Chapter being called Alapana Manjari.

श्रीमज्जनार्दनं नत्वा सङ्गीतार्थफलप्रदम् ।
तन्यते भावभट्टेन रागालापनमञ्जरी ॥

इति श्री भावभट्टविरचितायाम् आलापामंजर्यां पंचभार्या-
सहितो मेघरागः समाप्तः ।

Similarly, the Raga Chapter of the other work, Anupa Sangita Ratnakara, is also called Alapa Manjari in the opening verses.

Anupa Sangita Ratnakara is also in two chapters dealing with Svara and Raga. It reproduces largely from Sarngadeva and quotes often the following works : Sangita Parijata, Ragamanjari, Ragamala, Sangita Darpana, Sadragachandrodaya, Nrityanirnaya, Hridayaprakasa, Ragatattvavibodha, Raga Kutuhala and Samkirna Ragadhyaya. The last name is most likely a reference to the text called Sankirnaraga Lakshana, mss. of which are available in the Bikaner (p. 709), the Calcutta Asiatic Society (XIV. 70) and the Poona Bhandarkar Institute Libraries (XII. 319). From a verse in the beginning we see that Bhava Bhatta wrote and attributed the work to his patron Anupa Simha:

अगाधबोधमन्थेन तेषां मतपयोनिधिम् ।
निर्मथ्यानूपसिंहोऽयं सारोद्धारमिमं व्यधात् ॥

The name itself shows that the work is only a recast of Sarngadeva's Ratnakara.

Anupa Sangita Vilasa also bases itself on and is more or less a compilation from the works mentioned above as quoted in the Anupa Sangita Ratnakara. There is a rare instance relating to the Raga Adana, where he says that the statements regarding this Raga are his own—इयं मदुक्तिः । Other authorities quoted are: Matanga on Raganga, Sringara Hara or Sangita Sringara Hara on Tana etc., Sakalakala, *i.e.*, Somanatha, Sangita Kalpadruma, Kallinatha's Kalanidhi, Raga Kautuka and Sangitopanishad.

Anupa Sangita Vilasa is in 3 chapters, Sruti, Svara and Raga. The work has a description of King Anupa Simha, the author and his court musician, *viz.* Bhava Bhatta, and a panegyric on the king in the beginning. Four verses describe Bhava Bhatta as a scholar not only in music and Bharata but also in Alankara and Tarka Sastras, as a poet and as a scholar in Mahabharata. In verses 39-44, Bhava Bhatta says that he belongs to the city called Dhavala in Abhiradesa, that his grandfather and father were Tana Bhatta and Janardana Bhatta respectively, that they belonged to Krishnatra gotra, that one Ghanasyama was the scholar who conferred upon Bhava Bhatta the title of 'Anushtup-Chakravartin' and that Shahjehan, his father's patron, gave him the title of 'Sangita Raya'. Bhava Bhatta migrated from Shahjehan's court to that of Anupa Simha where he produced his works.

Other unprinted works of Bhava Bhatta

Besides the three works dealt with above, Bhava Bhatta wrote three more, which we know of from the Bikaner Catalogue. One of them is Sangita Vinoda (p. 527, Bik. Cat. No. 1125). The work deals with music and dance. The last colophon, however, attributes the work to his patron Anupa Simha:

इति त्रिंशन्नृत्यहस्ताः कथितानूपभूभुजा (?) ।

Bhava Bhatta wrote another work devoted solely to the flute called Muraliprakasa. A manuscript of it is described on p. 513, under No. 1095 in the Bikaner Catalogue and the colophon says :

इति मुरलीकर्मप्रकाशः भावभट्टकृतः समाप्तः ।

The sixth work of Bhava Bhatta has a lengthy name नष्टोद्दिष्टप्रबोधक ध्रौपदटीका, a treatise on

Dhrupad singing (Bik. Cat., p. 514., No. 1097). This work quotes Somanatha's Ragavibodha. The colophon runs thus:

इति भावभट्टसंगीतराय–अनुष्टुप्चक्रवर्तिविरचित
नष्टोद्दिष्टप्रबोधकध्रौपदटीका समाप्ता ।

Bhava Bhatta must have written after 1667 A.D., the time of Hridayanarayana whom he quotes.

The section on Music in Basava's Siva Tattva Ratnakara (1698-1715 A.D.)

Basava Raja or Basappa was a King of the Kannada Keladi dynasty of Vira Saiva faith, which ruled in the Kannada country for about 250 years. Basappa ruled from 1698 to 1715 A.D. Following Somesvara's Abhilashitartha-chintamani, he wrote an encyclopaedia of knowledge called the Siva Tattva Ratnakara. Like the Abhilashitartha-chintamani, the Siva Tattva Ratnakara contains a sub-section on music in the arts-section. In Kallola VI, three chapters, VII to IX (6-13), deal with music, Svara, Raga, Tala and Vadya; Chap. VII deals with Nada, Svara, Grama, Murchhana. Alankara and Gamaka, Chap. VIII, with Jatis and Ragas and closes with Gayaka-lakshana; Chap. IX covers Tala and Vadya.

In the end of the section, Basava refers to some authorities on music, *viz.* Dattila, Nandi, Bhringi, Kohala, Bharata, Adi Bharata, Sarngadeva and Utpala. The last perhaps is Utpaladeva the grand preceptor of Acharya Abhinavagupta. (See my previous paper on Early Sangita Literature.)

Chatura Sabha Vilasa

Similar compendia were compiled by other writers. There is said to be a work dealing with all the 64 arts called Chatusshashti Kala attributed to Bhoja but it has not yet come to light. A similar work dealing with all the arts flourishing in a king's court, called Chatura Sabha Vilasa, seems to exist. It is quoted by one Ramananda Narayana Sivayogi Raja in his music work called Natya Sarvasva Dipika. (p. 37, manuscript in the Bhandarkar Oriental Research Institute.) This thesaurus also treats of music.

Similarly, we hear of a thesaurus by a Venkatagiri king of the last century, which too is said to contain a large section on music.

King Tulaja's Sangita Saramrita

The art traditions of the Tanjore Telugu kings were kept up for a time by the succeeding Mahratta rulers. The rule of the three sons of Ekoji (the first Mahratta ruler), *viz.*, Sahaji, Serfoji and Tukkoji *alias* Tulaja showered the greatest benefactions on scholars. Tulaja or Tukkoji who reigned between 1729-35 A.D., wrote a music work called the Sangita Saramrita of which, as I have shown elsewhere, thirteen manuscripts are available in the Tanjore Sarasvati Mahal Library. The work opens with an account of the Mahratta rulers of Tanjore.

Ekoji
(First Tanjore Mahratta King)

Sahaji	Serfoji	Tulaja
(1684-1710 A.D.)	(1711-28 A.D.)	(1729-35 A.D.)

(See the present writer's introduction to the Madras Music Academy edition of the Sangita Saramrita.) The work says at the outset, like all other works beginning with the Svaramelakalanidhi, that it is written by the author to bridge the gulf between Lakshya and Lakshana, practice and theory.

The following works and writers are mentioned. Sarngadeva (often), Bharata, Dhananjaya, Saubhagyalakshmikalpa, Suta Samhita and the commentary on it by Vidyaranya, Matanga, Nandin, Narada, Visvavasu, Tumburu (these quotations are reproduced from Kallinatha), Venya, Kohala, Bayakara (Ramamatya), Purandaradasa, Chaturdandiprakasika of Venkatamakhin, Vitthala and Somesvara. Large portions are borrowed from Venkatamakhin's Chaturdandiprakasika, and the quotation on the Melas is particularly valuable as shown by the present writer (Journal of the Music Academy, Vol. XII, pp. 69-79). A great music master and composer named Vyasapacharya is quoted by Tulaja (pp. 158-9, Music Academy edition). An epitome of the Saramrita was published from Bombay but a complete edition of it has been brought out by the Madras Music Academy (1942). The present writer has in this edition a long introduction which deals with the author and his other writings, an analysis in English of the whole text and the Ragas described therein and other allied matters. For long the Saramrita was taken as not comprising a dance-chapter. The present writer found its valuable dance-chapter, and presented it in the introduction to the Music Academy edition of the Saramrita.

Sangita Sastra Sankshepa or Sangraha Chudamani of Govinda

In the Adyar Library there had been a manuscript of the above name lying unnoticed. It was the late Sri K. V. Ramachandran who found out its value and made a copy of it. Subsequently the work found circulation among the scholars assembling under auspices of the Music Academy and its Conferences and the work then took its due place of prominence in the history of Carnatic music theory.

The original manuscript is in Telugu script and the work is named therein as 'Sangita Sastra Sankshepa' of Govinda, which is in accordance with the following verse in the text in the opening chapter.

रघुवीरपदाम्भोजमिलिन्दशुभचेतसा ।
गोविन्दनाम्ना संगीतशास्त्रं संक्षेपतोच्य (त उच्य) ते ।।

(*P. 3, Adyar edn.*)

Soon we come across two colophons mentioning two chapters of the work and informing us that the work is a part of the Skandapurana, that God Shanmukha wrote it and that it is called Sangraha Cudamani:

इति स्कान्दपुराणे संग्रहचूड़ामणे (णौ) षण्मुखविरचिते प्रथमोऽध्याय : ।।

After a second colophon of a similar nature, no division into chapters is seen. The first chapter gives a number of Mangala Slokas, mentions ancient writers like Bharata and briefly speaks without coherence or correctness about odd subjects of Natya. The whole work is written in absurd Sanskrit.

There is very little evidence to decide the date of the work. However, I have been able to land on this bit which mentions the Achyutarayamela Veena which, if it is a reference to Achyuta Nayaka, gives us the upper limit of the work's date as 1577-1614 A.D., the date of King Achyuta Nayaka of Tanjore:

बहवो मेलकर्तारो वर्तन्ते ह्यादि (ह्यपि) सङ्कराः ।
तेषां मध्येऽच्युते (त) रायमेलवीणानुसारतः ।।

Govinda's work represents the system now obtaining and has, therefore, superseded the Chaturdandiprakasika. The late K. V. Ramachandran, who discovered the manuscript and its utility, considered that the work was still later and belonged, in all probability, to the time of Mr. Tachur Srirangachariar who supplied the names of the Ragas to Mr. Chinnaswamy Mudaliar.

From the corrupt manuscript a press copy was prepared by the late Subrahmanya Sastri of Tanjore, who effected many corrections in the text, and the present writer undertook its publication which, in the middle of the printing, was taken over by the Adyar Library.

As against the system of Venkatamakhi and his nomenclature Kanakambari, etc., the Sangraha Chudamani calls its Mela-kartas Kanakangi, etc., makes all the Mela ragas mechanically *sampurna* in both ascent and descent and makes the older Mela-karta Ragas like Kanakambari, which were not so, Janyas under the new ones. Manuscript copies of the list of these new Melas Kanakangi, etc., are found in the homes of musicians and libraries.

Sangita Sangraha Chintamani of Appalacharya

The Adyar Library gives us one more manuscript in which we find another irregular work called the Sangita Sangraha Chintamani by one Appalacharya. The manuscript contains only the Tala chapter and part of the Nartana chapter of the work. The author is known from this verse at the beginning of the Nartanadhyaya.

श्रीमुष्णाप्पलयज्ज्वेन्द्रसूनुनाप्पलसूरिणा ।
तन्यते संग्रहः पद्यपुण्य ? चिन्तामणिः स्वयम् ।।

(Then in Tamil: enradu Srimushnam Appala Nayinar Kumarar Appala Naiyinarale Sangrahachintamani pannappattadu.)

The work is in the same manner all through, in Sanskrit verses followed by a Tamil gloss. The author is Appalacharya, son of Appalacharya, of the village of Srimushnam near Chidambaram.

At the end of the Nartanadhyaya we are informed that one Narayana Vadhyar of Madura made this copy from the original manuscript of Raghunatha Nattuvanar (dance-master) for the sake of another Nattuvanar named Sankaramurti.

The work may be assigned to the 19th century.

Meladhikaralakshana

This is an anonymous music work found in the Tanjore Library (New cat. Nos. 10846-7), with which the music world is familiar through a critical review of its contents in Vol. I, No. I of the Journal of the Madras Music Academy by Sri T.L.Venkatarama Iyer. According to Sri T.L. Venkatarama Iyer, the work is "a comparatively recent production not earlier than the 18th century". The author, who is not known, takes up and enlarges Venkatamakhin's system. It gives 24 srutis and the chief feature of this work is said to lie in this respect. The work is written in poor Sanskrit.

Having dealt with South Indian works on Carnatic music, produced upto recent times, we shall now go to the works produced in other parts of India, which are more specifically devoted to Hindustani music.

Sangita Damodara of Subhankara

For a long time, only some meagre reference was available to this work and of its two manuscripts available in the Bibliotheque Nationale, Paris, and India Office, London (No. 1124). A manuscript of it was also described by R. L. Mitra in his Notices, Vol. I, p. 219.

Later a manuscript of it came to be known in the Public Library, Nabadwip, and another in the Asiatic Society, Calcutta, transcripts from both of which have been secured by the present writer. Recently another manuscript of it has been reported to have come into the collection in the Government Sanskrit College, Calcutta, and an edition based on this single ms. has been brought out by that college.

In Vol. XXII of the Journal of the Music Academy, Madras, A. Danielou gave an account of this work (pp. 129-131). The following is based on the present writer's personal examination of the transcripts of two of the manuscripts mentioned above.

The India Office manuscript was copied in A.D. 1722 and the Asiatic Society manuscript in A.D. 1873. The former date gives us the lower limit to the date of the composition of this work. The author Subhankara says in the concluding verses of his work that he was the son of Sridhara and Subhadra. In the beginning he enumerates the following music and dance works : Natyalocana, *Sangita Kalpavriksha*, Dasarupaka, Natyadarpana, Sangita-natoragi (or S. Natabhujangi), Sangitamuktavali, and Narada's work (Pancamasarasamhita?). In the course of the work, he quotes Sangitaratnakara, Bharatasamhita (?), Tumburunataka, Matanga and Nandin. It is clear that from this work, some material is drawn by Lochana Pandita author of the Ragatarangini which we assigned above C. 1700 A.D. The work is in five chapters and covers music, dance, drama and Rasas and related topics.

Subhankara's Hastamuktavali

At four places in the body of the work and at the end of the work again, Subhankara mentions his other work solely devoted to dance, Hastamuktavali. After some brief notes on this work and attempts to print it, an edition was prepared by Sri Maheswar Neog of Gauhati University for the Journal of the Madras Music Academy where it has been appearing from its XXIVth volume onwards. Dr. Neog has pointed out[1] in his introduction to the above edition that Sukladhvaja (died C.1580)[2] brother and minister of Naranarayana of Cooch Behar, has quoted from the Sangita Damodara in his Saravati-commentary on the Gita-Govinda. The Hastamuktavali, as its name signifies, deals elaborately with Hastabhinaya and besides the further enrichment of the *hastas* themselves, the work devotes special attention to the *prayoga* of the *hastas* in their several meanings.

In the Nepal Darbar Library there is a commentary on this work, Hastamuktavali, written by one Ghanasyama in A.D. 1675.

The present writer has collated the above mentioned edition with a London manuscript of the text and with these collations, the edition will shortly be issued by the Music Academy, Madras.

Regarding the date of Subhankara, the author of the two above-noted works, we have the following data :

Asiatic Society manuscript—date of copying A.D. 1873.

[1]Supplement to Vol. XXIX of the Journal of the Madras Music Academy, p. 14.

[2]See Dr. S. N. Sarma on 'Two Orissan Commentaries on the Gita Govinda', same journal, Vol. XXV, pp. 130ff.

India Office manuscript—date of copying A.D. 1722

Lochana Pandita borrowing from him C. 1700

Ghanasyama's commentary on his Hastamuktavali A.D. 1675

Sukladhvaja's quoting from him. He died in 1580.

From these and the upper limit indicated by the works quoted by Subhankara, we may suppose that he flourished between the 14th and 16th centuries.

Both the works of Subhankara were in much vogue in Eastern India, Mithila, Nepal, Bengal and Assam; they were esteemed in Orissa also as the Sangita Narayana and the composer Kalankura quote the Sangitadamodara.

Sangita Kaumudi

Sangita Narayana and Sangita Sarani quote a work called Sangita Kaumudi or simply Kaumudi which is the same as the work found in a manuscript available in the Madras Government Oriental Manuscripts Library (Trien. Cat. 1922-23 to 24-25, No. R. 4163).

The work is short, extending to only 25 pages in the manuscript. The contents of its eight chapters are: 1. Svara. 2. Raga. 3, 4, 5. Tala. 6. Graha, etc., 7. Prabandha. 8. Natya. The last chapter thus deals with dance.

In the Prabandha chapter (p. 17) the work quotes a song on the ten Avatars of Vishnu in which appears the name of King Sanasena as its author:

श्रीमद्गोविन्दपादारविन्द [वन्घ्य] मधुपानमधुपायमान सानसेन-वीरवरनरपतिना विरचितः भगवतो वासुदेवस्य लीलाकलापकलित-पदबन्ध-प्रबन्धवरो दशावताराख्य इति ।

Many more songs of this King are quoted and if we can identify this King, we can have some clue to the date of Sangita Kaumudi. The work seems to have been produced in Orissa.

Harinayaka Suri

Harinayaka is a writer who is known to us from quotations in all the Oriya writers' works, the Sangita Narayana of King Narayana, the Sangita Sarani of poet Narayana etc. All of them consider him a great authority. Harinayaka is given as one of his authorities by King Narayana :

संगीतसार-हरिनायक-रत्नमाला-
गीतप्रकाश-मुखदर्शितवर्त्मनैव ।

Numerous quotations from Harinayaka's work are found in Sangita Narayana. On p. 16 of the Sangita Narayana, Harinayaka is quoted to say that Jatis are 18 in number and that they are the "mothers", so to say, of Ragas:

तदुक्तं हरिनायकेन—
शुद्धाभिर्विकृताभिश्च मिलित्वा जातयः पुनः ।
अष्टादश समुद्दिष्टाः ता रागाणां च मातरः ।। इति ।।

On p. 49 he is quoted on Sankirna Ragas. This is a long extract from Harinayaka's work. On p. 54 his definitions of Anibaddha Gita and Alapa are given:

हरिनायकस्तु अनिबद्धमाह—
आलप्तिरनिबद्धं स्यात् रागालापनरूपिणी ।।

In the Prabandhadhyaya he is quoted many times. Narayana says that Harinayaka has described many difficult and rare Prabandhas in his work from Bharata's treatise and the illustrations of these are to be found in the Gita Prakasa.

Kalankura Nibandha

In the Madras Govt. Oriental Manuscripts Library (Trien. Cat. 1919-20 to 21-22) there is a work called Raga Malika described under No. 3176a. According to the catalogue, the work contains Oriya songs — Odhra-gitisahita. From the colophon to the manuscript described next to this under No. 3176b, we see that one Kaviratna Kalankura wrote in Oriya language a new version of the Raga chapter of Damodara's Sangita Darpana adding to it Oriya songs:

दामोदरेण स्वग्रन्थे यथोक्ता रागमालिका ।
कलांकुरेण च तथा कविरत्नेन भाषया ।।

The work itself seems to be called Kalankura Nibandha. On the Murti of the Raga

Sabari, the Sangita Narayana quotes it so:

मूर्तिस्तु कलाङ्कुरनिबन्धे-

श्रीखण्डशैलशिखरे शिखिबर्हदामा ।

It is further quoted in the same work on the Murtis of the Ragas Abhiri and Khampavati.

On pp. 84 and 85 King Narayana quotes one guru of his named Kaviratna.

अस्मद्गुरुः कविरत्नमिश्र etc.

The quotation gives Sangraha Slokas for Talas. It is likely that this Kaviratna, contemporary and teacher of King Narayana, is identical with the author of Kalankura Nibandha.

Krishnadatta

Of this writer nothing else is known except that he is quoted as a writer on music in Narayana's Sangita Narayana. The name of his work is not known. On p. 30 of Sangita Narayana he is quoted to say that it is the Raga Devakriya that is also called Suddha Vasanta.

इयमेव शुद्धवसन्त इति कृष्णदत्तः ।

Vachaspati

Among the numerous writers quoted in Sangita Narayana, we come across one Vachaspati. It is not known whether he is really a historical personage who lived and wrote before or near the time of King Narayana or the name refers to some work in the name of Brhaspati the mythical guru of the Devas.

Two quotations from it are found in the Sangita Narayana. The first is on Tala and the second, the following, on Laya.

गीतवाद्यपदन्यसत्रयाणां समता मिथः ।

तथा क्रियाकालयोर्वा लय इत्युच्यते बुधैः ।

इति वाचस्पतिः ।

Poet Purushottama Misra, King Narayana of Parlakhimedi and the Sangita Narayana

(Last quarter of the 18th century)

The Sangita Narayana of King Narayana, King of Parlakhimedi, or of the Khimundi line, has now been made familiar by repeated mention above. It has been the greatest source of our knowledge of a large number of works written in Orissa which we have noticed above. Under his patronage and after his time, a large literature in music, both Lakshya and Lakshana, grew up in Utkal.

The Sangita Narayana is available in the Madras Manuscripts Library. Trien. Cat. 1919-20 to 21-22, manuscript No. R. 3235, contains its first two chapters and Trien. Cat. 1922-25, R. 4212, contains the remaining two chapters. The work is in four chapters.

Chap. I. Nada, Sruti, Svara, Grama, Raga, Gita and Tala.

Chap. II. Vadya

Chap. III. Nritya

Chap. IV. Prabandhas.

The work has travelled far and we see a copy of it described in the catalogue of manuscripts of Jammu and Kashmir. The works quoted by it are : Narada Samhita, i.e., Panchama Sara Samhita, Mammata's Sangita Ratnamala, the commentary on the musical composition called Gopagovinda, Lakshmana Bhatta's commentary on Gita Govinda, Kohaliya, Matanga, Sarngadeva, Sangita Siromani, Sangita Sara, S. Kaumudi, Gita Prakasa, Harinayaka Suri, Damodara, Vachaspati, Kalankura-nibandha, S. Chandrika and S. Kalpataru. All these have been noticed above.

The author of the work shows his wide learning by quoting, in other branches of knowledge, Vishnupurana, Kavyaprakasa, Chando Ratnakara and the Parasara Samhita on archery. The king had in his court many poets and scholars, one of whom is his guru Purushottama Misra who had the title Kavi Ratna. Purushottama was himself a great composer and his son Narayana wrote a music work called S. Sarani. The compositions of Purushottama are quoted in the Prabandha-chapter of the S. Narayana, where he is mentioned as Narayana's guru. The musical compositions of Purushottama, gathered from these quotations as also from quotations in his son's S. Sarani, are the following :

i. *Ramachandrodaya-prabandha.* Ramayana songs. Two songs from it are quoted on pp. 74 and 88. The songs have the Mudra of the author's name Purushottama.

ii. *Balaramayana-prabandha.* This is quoted by his son (on p. 16 Mad. manuscript) on his S. Sarani.

अयं ध्रुवलक्षणः। अस्योदाहरणं यथा कविरत्नपुरुषोत्तम-मिश्राणां बालरामायणप्रबन्धे दक्षिणश्रीरागेण।

iii. *Ramabhyudaya-prabandha.* (p. 20, S. Sarani.) It must be taken that the S. Narayana, though attributed to his patron King Narayana, was written by Purushottama himself. The introductory verses and the colophons speak of the king as its author. The colophon runs thus :

इति श्रीमन्नीलान्वयोत्तुङ्गगङ्गवंशावतंस अशेषगुणसम्पन्नाभ भूमीपतितनूजन्मनः महाराजाधिराजस्य साहित्यसंगीतार्णव कर्णधारकमणेः गजपतिवीरश्रीनारायणदेवस्य कृतौ संगीतनारायणे गीतनिर्णयो नाम प्रथमः परिच्छेदः समाप्तः।

But, in the Notices of the Rajendralal Mitra manuscripts catalogued by Hara Prasad Sastri, this Sangita Narayana, is described as the work of Narayana's guru Purushottama Kaviratna.

Alankara Chandrika

In the name of Narayana there are other works also. Alankara Chandrika is one of them. It is not a work on poetics but on the Alankaras in singing. This special work on Alankaras by him is quoted by him on p. 15 of his S. Narayana.

इति प्रसिद्धालंकाराः पञ्चाशत् परिकीर्तिताः।
ग्रन्थविस्तरताभीतेः मया नेह प्रकीर्तिताः॥
मत्कृत-अलंकारचन्द्रिकायां सर्वे प्रपञ्चिताः॥

Most likely Purushottama is the real author of this work also. Besides this there are quoted in the S. Narayana some songs bearing the authorship-mudra of King Narayana Gajapati.

Sangita Narayana is quoted in later works of Orissa like Sangita Sarani and the Kavi-chintamani.

The work opens with an account of the dynasty of King Narayana who belongs to the Ganga dynasty. He was the son of Padmanabha. According to Banerjee's History of Orissa (Vol. II, p. 120) a Narayana of Parlakhimedi attacked King Virakisora of the house of Khurda, who ruled upto A.D. 1779. R. Sewell, in Archaeological Survey of South India (part II, p.186) mentions a Viraprataparudra Narayana Deva, son of Padmanabha as having lived between 1748 and 1766 A.D. Almost all the Khimedi chiefs have the name Narayana and identification of this writer is, therefore, rather difficult.

The Sangita Sarani of Poet Narayana

As noted above, Poet Narayana, son of the guru of King Narayana, i.e., of Purushottama, wrote a music work called the Sangita Sarani, which is available in the Madras Government Oriental Manuscripts Library. (Trien. Cat. 1919-22, R.3298.) The introductory verses and the colophon give some information about the author, his father etc.

नारायणाख्यमिश्रेण कविरत्नेन यत्नतः।
वितायते सतां प्रीत्यै संगीतसरणिः स्फुटा॥
इति श्री शाण्डिल्यवंशावतंसायितसकलशास्त्रकुशल संगीतसाहित्यविद्यार्णवकर्णधारकविरत्नपुरुषोत्तममिश्रस्य आत्मजेन कविरत्ननारायणमिश्रेण विरचितायां संगीतसरणौ गीताभिधानं नाम प्रथमः प्रवेशः समाप्तः।

The work is called the 'Road to Music' and so its chapters are called 'Pravesas', i.e.. 'approaches'. He quotes the S. Narayana of his father or patron and all the writers quoted therein.

S. Sarani quotes also poet Narayana's own musical compositions as also those of his father. Poet Narayana is a prolific composer. His musical poems are :

i. *Balabhadravijaya-prabandha:* A song in Dhanasi Raga from this is quoted on p. 13.

ध्रुवलक्षणतालस्य उदाहरणमाह- यथा मम बलभद्रविजय-प्रबन्धे धनासिरागेण

More songs from this are given on pp. 17 and 20.

ii. *Sankaravihara-prabandha*:

मण्ठलक्षण-आदितालस्योदाहरणं यथा—मम शङ्करविहार-प्रबन्धे मल्लाररागेण

Songs from this are quoted on pp. 14, 16, 18 and 19.

iii. *Ushabhilasha-prabandha* is quoted on p. 17.

iv. *Krishnavilasa-prabandha* is quoted on pp. 30-34.

यथा मम श्रीकृष्णविलासप्रबन्धे देशाख्यरागेण चञ्चत्पुटतालेन The song ends thus: नवनागदलितं मेदिनीजातकलितं श्रीकृष्णविलासाभिधं शुद्धप्रबन्धं कविरत्न नारायणमिश्रो विरचितवानिति ।

Narayana speaks of two varieties of Prabandhas, Suddha-prabandhas and Sutra-prabandhas. All compositions of his father belong to the former class, as also the four above referred to compositions of Narayana himself. A Suddha-prabandha is like the Gita Govinda, with the several songs in it set to different Ragas. As different from this, the second variety of Sutra-prabandha is sung to the end in only one fixed Raga. Says Narayana on p. 38:

सूत्रप्रबन्धः कथितः एकरागनिवेशितः ।
सूत्रस्य एकरागनिबद्धत्वेन प्रबन्धधर्माङ्गालापघटितत्वेन च सूत्रप्रबन्धत्वं ज्ञेयम् ।

Narayana composed musical poems of this class also. Two of them, he quotes in his Sangita Sarani.

v. *Gundichavijaya-sutra-prabandha*: Gundicha is a festival of the deity Jagannatha in the place near the shrine called Nilagiri; this place is at the end of the Car-road in front of the temple; the composition is on a special Yatra taking place there and is in Sanskrit mixed with Oriya.

एतस्योदाहरणं यथा मम गुण्डिचाविजयसूत्रे भैरवदेशाख्यरागेण ध्रुवलक्षणादिः ।

vi. *Ramabhyudaya-sutra-prabandha*:

"मम रामाभ्युदयसूत्रप्रबन्धः ; तत्र धनासिरागेण आदिः ।

This *Ramabhyudaya* is a Sutra-prabandha whereas his father's *Ramabhyudaya*, referred to previously, is a Suddha-prabandha.

The Sutra-prabandha which is a composition to be sung in a single Raga throughout is the Raga Kavya of old, which is a variety of Uparupaka or semi-dramatic or operatic composition described by Kohala. It is described by Abhinavagupta in his commentary on the Natya Sastra. He gives two instances of this Raga Kavya. Abhinavagupta says that the Raga Kavya called *Raghava Vijaya* is sung throughout only in Thakka Raga and the Raga Kavya called *Marichavadha*, only in Kakubha-Grama-raga.

'तथा हि राघवविजयस्य हि टक्करागेणैव विचित्रवर्णनीयत्वेऽपिनिर्वाहः ; मारीचवधस्य ककुभग्रामरागेणैव । ग्रत एव रागकाव्यानीत्युच्यन्ते ।

Sangita Kamada

The Adyar Library contains a music work of this name. It is a work belonging to this class of treatises produced in Orissa. The manuscript is in Oriya script. (Adyar Cat. Vol. 2, p. 46).

The Kavichintamani of Gopinatha Kavibhhusana

Kavichintamani is a work mainly on poetics and dramaturgy but it devotes its last chapter, the 24th, to music. In this last chapter, Sangita Nirupana, the Sangita Narayana and most of the writers quoted therein are quoted.

The author Gopinatha has written many musical compositions in Sanskrit and Oriya. One Sanskrit musical poem of his called *Rama Vihara Gita* is twice referred to in Chapters 1 and 3.

पूर्वंरामविहारगीतमतुलं राज्ञां सदोमण्डनं
सत्काव्यं सरसोत्कलीयवचनैः युक्तं मयोक्तं महत् ।

He cites this *Ramachandra Vihara* of his as an example of a Gita Kavya.

The work is described in the Madras Trien. Cat. 1919-22, R. 2925. The first 23 chapters on Alankara and drama quote numerous Alankara works. Gopinatha is the son of Vasudeva Patro of Karana family, who was the guru and court physician of King Jagannatha Narayana.

इति श्रीत्रिमुण्डिमहाराज्येश्वरगंगवंशावतंस वीर श्री गजपति जगन्नाथ नारायणदेव महाराज विद्वत्सभाराजित प्रबन्धकविताप्रकाशक करणकुलसंभव कविभिषग्वर वासुदेवपात्रतनय श्रीमद्गोपीनाथकविभूषणकृतौ कविचिन्तामणौ कविभेदादिनिरूपणं नाम प्रथमः किरणः ।

Many were the Khimundi Zamindars who, as already stated, had the name Narayanadeva. We have three chiefs of the name Jagannatha Narayanadeva, according to the genealogical list in Sewell's Archeological Survey of South India (Part II, p. 186).

Sarvajna Jagannatha Narayanadeva
1686-1702 A.D.

Jagannatha Narayanadeva
1766-1806 A.D.

Jagannatha Gajapati Narayanadeva
1843-1850 A.D.

It is likely that the second of these three is the patron of Gopinatha.

Tanadhikara

The Sangita Narayana similarly quotes on Tana, on p. 14:

तदुक्तं तानाधिकारे, ताना: पञ्चसहस्राणि त्रयस्त्रिं-
शद्भवन्त्यमी । इति ।

From the name it is not possible to decide that Tanadhikara is a separate work. It may be the chapter on Tana in some well-known work.

Sangita Siromani

King Narayana quotes a Siromani in his S. Narayana (p. 4, Mad. Manuscript). Again on p. 55 it is quoted by Narayana on the three Avayavas of a Prabandha.

तदुक्तं शिरोमणौ—

उद्ग्राह: प्रथम: पाद: कथित: पूर्वसूरिभि: ।
ध्रुवत्वाच्च ध्रुवो मध्ये आभोगश्चान्तिम: स्मृत: ।।

From its being quoted more than once in the dance-chapter we can see that the work dealt with dance also.

Extensive and informative extracts are given from the beginning of the ms. of this work in the Asiatic Society Catalogue (Vol. XVI) and there is also a detailed notice of this work in a paper of the late Shri M. R. Kavi[1]. The Sultan of Kadah, who sponsored this work and at whose instance Pandits compiled it, is mentioned as Malik Sarak Sultan Sahar, son of Bahadur Malik, and subordinate of Ibrahim (c. 1409-1414) who invaded Bengal and re-established Islam there.

आगौडादुज्ज्वलं राज्यमिबराहिमहीभुज: ।
अस्यैव सार्वभौमस्य प्रतापात्पृथिवीपति: ।।
मलिकस्सुलताशाहि: मध्यदेशाधिपोऽभवत् ।
गंगायमुनयोर्मध्ये गंगाया विपुले तटे ।।
कडारव्यं नगरं तस्य वेण्या योजनपञ्चके ।

* * *

ईशिता नगरस्यास्य * * *
बहादुर मलिक् तस्य पुत्रो ग्रन्थमचीकरत् ।।

Just as later it is said by Jagajjyotirmalla of Nepal, it is said that this Sultan also brought a copy of Bharata's text from the South, as also other texts on music from other parts of India. And here the work gives a list of the music texts used in it and the rarer among these names may be noted:

1. Sangitasagara; 2. Sangitadipika; 3. Vadimattagajankusa; 4. Talarnava; 5. Sangitakalpavriksha; 6. Sangitamudra; 7. Sangitasarakalika; 8. Sangitavinoda which may be the Sangita Vidyavinoda noted elsewhere in this paper; 9. Manohara which may be the Manamanohara quoted in the Sangitamuktavali of Devana; 10. Bharati (?); 11. the commentary Balabodhana. The Pandits were brought from all parts of India, given villages and money and asked to compile this work.

पौरस्त्यान् दाक्षिणात्यांश्च पाश्चात्यानुत्तरोद्भवान् ।
पदवाक्यप्रमाणज्ञान् संगीतार्थविशारदान् ।।
आनाय्य पण्डितानुच्चै: * * * ।
सत्कृत्याह स्म संगीतग्रन्था: संपादिता मया ।।
ग्रन्थेनाल्पेन सर्वेषामेतेषामर्थसंग्रहम् ।
कुरुध्वमैकमत्येन निश्चितार्था विपश्चित: ।।

The colophon also says that the work was the joint production of these experts from different parts of India:

इति श्रीमलिकशरकश्रीसुलितानशाहेरादेशेन नानादेशीय-
पण्डितमण्डलीविरचिते संगीतशिरोमणौ तानप्रकाश: ।

The exact date of the compilation of this work is also given in the text.

[1] "Indian Music under a Sultan", Journal of the Andhra Historical Research Society, Rajahmundry, XI, iii-iv, pp. 173-186.

इवराहीम सम्राजि शकराज्यं प्रशासति ।
वर्षे चतुर्दशशते पञ्चाशीत्यधिके गते ।।
वैक्रमार्के, खबाणाग्निशशिसंख्ये च शाकके ।।

i.e. Samvat 1485 and Saka 1350 which come to A.D. 1427-8. According to the table of contents furnished in the work, it dealt with the whole field of music, as also with dance.

Of the rarer works mentioned here and noted above, the *Vadimattagajankusa* is found in a ms. in the Bhandarkar Oriental Institute, Catalogue Vol. XII, No. 310, known also as Gitalankara.

प्रणम्य भरतो भक्त्या सर्वदं शिवदं शिवम् ।
गीतस्य लक्षणं प्राह वादिमत्तगजाङ्कुशम् ।।
इतिभरतकृतं गीतालंकारं वादिमत्तगजाङ्कुशम् समाप्तमिति ।

See also No. 68, Asiatic Society Catalogue XVI, the ms, described under the title Ganasastra and the Nepal Darbar Catalogue I, p. 241.

Sangitakalpadruma and *Sangitasarakalika* are noticed elsewhere in this paper.

The Sangita Sagara of Pratap Singh 1770-1804 A.D.

Maharaj Pratapa Simha Deva of Jaipur who ruled between 1779-1804 A.D., was a great music-enthusiast. He is said to have brought together a number of music experts and produced a music work called Sangita Sagara, which work, by reason of his patronage of its many authors, is attributed to him.

Rudra-damarudbhava Sutra Vivaranam

The Bikaner Catalogue (p. 519, No. 1107) mentions an interesting music work of the above name. Sanskrit Vyakarana Sastra says that its alphabet in the Sutras अइउण् etc. are called Mahesvara Sutras because they emanated from the Nada manifested by Rudra by his hand-drum, damaru, which he sounded at the end of his dance. There is also this well-known verse on it:

नृत्तावसाने नटराजराजः ननाद ढक्कां नवपंचवारम् ।
उद्धर्तुकामः सनकादिसिद्धान् एतद्विमर्शे शिवसूत्रजालम् ।।

Nandikesvara, it is mentioned in the Vyakarana-commentary named Balamanorama, commented upon these Mahesvara Sutras. This is evidently a reference to the work called *Nandikesvarakasika.*

Every aspect of Nada was made manifest from Lord Nataraja who dances the great cosmic dance. Siva is the God of Vyakarana, of dance and of music. The work now under notice, viz., the Rudra Damarudbhava Sutra Vivarana tries to give an exposition of above legend of the origin of these Sutras and of the Sutras themselves as the basic sounds of music as derived from Siva's hand-drum Dhakka. The author of the work is not known. The whole text of this was presented as found in the Bikaner manuscript by K. M. K. Sarma in the New Indian Antiquary, June 1943, pp. 64-67, and in the same journal, January 1944, pp. 235-6, the present writer published a critical note on the text reconstructing the corrupt passages and throwing light on the real nature of this work. It was shown there that the bulk of the 45 verses here were taken from the Sangita-ratnakara. With some it has become fashionable to exaggerate such mystic and high sounding textual materials. Alain Danielou has presented the text with a translation in the Journal of the Madras Music Academy, XXII, pp. 119-128.

Asoka Malla's Work

We know of a writer on music named Asoka Malla from the Bikaner Catalogue (p. 514, manuscript 1098). The name of his work is not known. It treats of music and dance but only its chapter on dance is available in the Bikaner Library. It mentions a source called Sudhabdhi and stops with the description of 22 kalasams.

Bharata Nama Dipaka Nada Sastram

A work with this cumbrous name in hundred and eleven verses, dealing with dance and music, is described in the Nepal Darbar Library Catalogue (p. 231). Its author is not known.

Sangita Sudhanidhi

This is a work on music of which we know only from a citation from it in Raghava Bhatta's commentary on the Sakuntala (p. 185, Kale's Edn.). The work must have dealt with music and dance, the quotation by Raghava Bhatta being on Aharyabhinaya (make-up) which pertains to Natya.

Sangita Kalpadruma

A Sangitakalpataru has already been noticed; a S. Kalpavriksha is mentioned in the S. Siromani (1428 A.D.). Aufrecht mentions a S. Kalpadruma and says that it is described in a Panjab Catalogue (Radh. 38). A Sangita Kalpadruma is quoted by Bhava Bhatta and two mss. of a S. Kalpadruma are available in the Ramsingh Library, Srinagar (Nos. 1885 and 1890). There is also a S. Raga Kalpadruma by one Krishnananda-vyasa of the 19th century, a ms. which is described in the Bhandarkar Institute Catalogue, XII, 330, and another is available in the Palace Library, Kotah State.

Sangita Chandrodaya

Many Sanskrit authorities are quoted by Gangaram in his Hindi Commentary on the S. Ratnakara. One of the Sanskrit works here quoted is the Sangita Chandrodaya. It is twice quoted in the Svaradhyaya portion.

संगीतचन्द्रोदये—

सर्वत्र षड्जग्रह एव रागे
रक्त्यैकहेतो : निधपादियोगे ।
वर्णाः प्रयोज्या न तु नश्वराश्च
ता मूर्च्छनाः षड्जभवा ह्यदोषाः ।।

It is again quoted as his authority on p. 66 (Tanjore Ms). The verse quoted defines the gamaka called Prenkhaka and runs thus:

यत्र स्वरद्वन्द्वमुदीर्य पूर्वं
पूर्वेण युक्तं स्वरमग्रयसंस्थम् ।
आन्दोल्यमानं च यथाक्रमेण
रोहेदसौ प्रेंखकनामधेयः ।।

The Taladasapranadipika of Govinda

In Burnell's Tanjore Catalogue, a work of the above name attributed to one Govinda is noted. One is likely to mistake it for a theoretical treatise on Tala. I went through the work and found it to be a poem in Telugu, in the form of songs on Sri Rama, each song, however, being illustrative of a Tala. Just as we have Bhattikavya, a poem illustrating the Vyakarana Sastra, so also we have here a poem for Tala. It is aताललक्षण महाकाव्य । The colophon calls it a महाभरतलक्षणकाव्यम् and तालदशप्राणदीपिका। इति श्री रामभद्रायत-करुणाकटाक्षवीक्षणातिशयसंलब्ध सारस्वतविचित्र बालूरिय्योयामात्य (पोलूरियुजयामात्य according to the second colophon). पुत्र सकल सज्जनविधेय गोविन्दनामधेयप्रणीतंबैन तालदशप्राण-प्रदीपिकयनु महाभरतलक्षणकाव्यंबुनन्दु प्रथमाश्वासमु ।

Thus this work is similar to Tippa Bhupala's Talaprabandha, a music composition on Siva illustrating each Tala, which we noticed above under the title Taladipika. Similarly we have the Tala Malika compositions on 108 Talas, of which 56 are available in print, of Ramaswami Dikshitar, father of the celebrated Carnatic composer, Muthusvami Dikshitar.

The Natya Chudamani or Svara Raga Sudha Rasa of Somanarya

The Madras Government Oriental Mss. Library contains two mss. of a work called Natya Chudamani by one Somanarya, one a fragment of the Svaradhyaya and the next chapter and the other containing a longer portion of the work. They are respectively described under Nos. R. 366 in the Trien. Cat. 1910-11 to 12-13 and D. 12998 in the Des. Cat. Vol. XXII. The latter ms. is accompanied by a Telugu gloss.

The work deals with all branches of music and dance. Its author Somanarya is an Ashtavadhani, one who can attend to eight things at a time. He says:

अष्टावधानविख्यातसोमनार्येण वक्ष्यते ।
नाट्यचूडामणिर्नाम ग्रन्थो विबुधसंमतः ।।

A fragment of this work was secured from private possession by the late P. S. Sundaram Aiyar of Tanjore and produced as the Svararnava connected with Sri Tyagayya's life (*vide* my article on 'Some more Early Writers on Music' in Vol. III of the Journal of the Madras Music Academy).

Some of the followers of the Tyagaraja tradition say that three works Svararnava, Ragarnava and Sudharnava or Sudhambudhi are referred to by Tyagaraja in his Kirtana 'Svara-raga-sudha-rasa', but I had already pointed out that this supposition was not sensible and that we had in the Madras Government Oriental Mss. Library a ms. having the name 'Svara-raga-sudha-rasa'. Its Tala chapter with a Telugu Tika is described in the Madras Oriental Mss. Library, Des. Cat. Vol. XXII,

R. 12998. This Svara-raga-sudha-rasa is the same work as the Natya Chudamani of Somanarya, for we find in the beginning of the Ragadhyaya Somanarya calling his work by that name.

संगीतशास्त्रात् संगृह्य स्वररागसुधारसम् ।
अष्टावधानविख्यात सोमनार्येण वक्ष्यते ।।

The colophon also says so:

इति स्वररागसुधारसाख्ये गीताध्यायः समाप्तः ।

Regarding the date of the work, we can only say that it is later than that of the author of Ragavibodha, Somanatha (1609 A.D.), who is quoted in the section called Chaturanga-prastara in the Raga chapter.

सोमनाथमते प्रोक्तं द्वात्रिंशद्रागलक्षणम् ।

The fact may be that it is a still later production.

Raga Pradipa

There is a work of this name available in the Madras Government Oriental Mss. Library (Trien. Cat. 1913-16, R. 1728). Its author is not known. The ms. is incomplete. The work deals with Ragas only. In Chap. I, it first enumerates the Ragas by their names and then describes 36 Suddha-madhyama Ragas.

इति शुद्धमध्यमरागाः षट्त्रिंशत् । इति रागप्रदीपे प्रथमोऽध्यायः ।

Chap. II is devoted to Prati-madhyama Raga. Thus this seems to be a very late production dealing with the 72 Melas of Carnatic music.

Arjunadimata Sara of Suddha Sattva Venkatacharya

Another work on music and dance available in the Madras Oriental Library is Suddha Sattva Venkatacharya's compilation from various older books. Though it is called Bharata Sastra it treats of music elaborately. Chapters 1 and 2 deal with Natya and 2 and 5 with Tala. The work is unfortunately incomplete.

Varnalaghuvyakhyana of Rama

One Rama seems to have written a special treatise on Varna and a commentary on it, called Varnalaghuvyakhyana (Madras Trien. Cat. 1919-22, R. 3942c).

वेदाम्बिकापदाम्भोजयुगेन्दिन्दिरचेतसा ।
रामेण स्वकृलौ वर्णः लघु व्याख्यायते स्फुटम् ।।

Rama is a Tamilian as is clear from the Tamil equivalents of the technical names given by him.

Tala Lakshanam

This is an anonymous work on Tala available in the Madras Government Oriental Mss. Library (Des. Cat. Vol. XXII, D. 12993). All that can be said of its date is that it is later than Saradatanaya's Bhavaprakasa which it quotes.

Mridanga Lakshanam

This work is on manufacture etc. of the Mridanga. Its author is not known. Two mss. of it are available with a Telugu Tika in the Madras Mss. Library (Des. Cat. Vol. XXII, D. 13011 and 13012). The work gives in the beginning a new legend of how the first Mridanga was manufactured by Vishnu out of the skin of Vritra and Mura, two demons whom he killed. This legend thus differs from the one found in Bharata's Natya Sastra according to which sage Svati first created the Pushkara drum on a rainy day.

The Sangita Muktavali of Devendra

The Bikaner Catalogue describes on p. 521, No. 1112, a work on music by one Devendra called the Sangita Muktavali. The ms. there described contains only the last chapter dealing with Nartana. Devendra is described in the colophon as a master of vocal and instrumental music and of dance: तौर्यत्रिकचिन्तामणिः ।

Four copies of a work of this name are available in the Tanjore Library and all of them are incomplete, containing only the Nrityadhyaya. One ms. in palm leaf and Telugu script, however, contains a larger portion (Burnell 11513). The colophon here gives the author as Devanacharya:

देवणाचार्यविरचिता संगीतमुक्तावली समाप्ता ।

Among the authorities enumerated by Devendra at the end of his work is to be noted a new name Rudrasena which we do not come across elsewhere:

भोजराजो रुद्रसेन: प्राज्ञ: सोमेश्वरोऽपि च ।

In the course of the work, Devendra quotes the following authorities not found elsewhere: Vidyavinoda, which as suggested above, may be Sangita Vidya Vinoda, *Kaladhara* and Manamanohara.

On Ekanghri-Lohadi : यथाह कलाधर:–

एकाङ्घ्रौ लोहडी तिर्यक् भ्रान्त्या वामेन चेद् भुवि ।

पतेत्पादेन वा प्रोक्तं लोके हुरमईति च ।।

On the patas or rhythm-bols of Sabda-Cali having emanated from Siva's faces : यथाह मानमनोहर:—पञ्चभिर्मार्गतालैश्च तथैकेन च निर्मिता: ।

सदाशिवाननोत्थाश्च नन्दिकेश्वर-निर्मिता: ।।

पाटा खण्डीकृता : षोढा क्रमादुत्क्रमत: तथा ।

शब्दचाली समाख्याता:

The Manamonohara may be the Manohara mentioned in the Sangitasiromani.

The date of the Sangita Muktavali cannot be easily determined. From the topics and the treatment it appears to have been composed in South India in the great days of the art in Tanjore and some of the Telugu courts. The treatment is full of practical details and technical terms in Telugu and Tamil and references to Telugu and Tamil teachers of the art. At the end of one section, the author pays obeisance to his Guru Rudra:

श्री रुद्रस्य गुरो: गिरां पतिरपि प्रस्तौति यच्चातुरीं

तस्याहर्निशमाश्रये पदयुगं विद्यावतां प्रीतये ।।

Raga Mala of Kshemendra and Ratnamala of Jathara Bhupati

A Pathaka, songster, named Kshemendra *alias* Kshemakarna or Meshakarna, son of Mahesa Pathaka, has written a Raga Mala and the Bikaner Catalogue describes it on p. 56 under No. 1101. The colophon says:
महेशपाठकात्मज क्षेमकर्ण ।

The Bikaner Catalogue says further that this same Raga Mala is also called Ratnamala. But, on examination, we can see that the Ratnamala is a separate work written by a king called in a verse there *Jathara-bhupati*, King of Jathara. Perhaps he was the patron of the above said Kshemakarna.

The Oxford Mss. Catalogue by Aufrecht describes two mss. of this Raga Mala of Kshemakarna Pathaka on p. 201b under Nos. 481 and 482. The Asiatic Society, Calcutta, has a ms. of it (Cat. XIV, 62), as also the Dahilaxmi Library, Nadiad (XXXVII, 4).

The Raga Mala of Jivaraja Dikshita

There is another Raga Mala written by one Jivaraja Dikshita. A ms. of this work is available in the Bhandarkar Institute, Poona (349 of 1895-98; Des. Cat. XII, 35) and another is described in the Notices of Mss. by R. Mitra, Vol. VII, p. 261. The work treats of northern Ragas and their Raginis, their putras and the proper times for their singing. There is this verse at the end:

जीवराजश्चकारैनं राघवस्यानुशासनात् ।

रागमालाँतुं तस्यैव मनोरंजनहेतवे ।।

The Raghava mentioned as the prompter of the work may be God Rama, some King, his Guru, pupil or some friend.

Another Raga Mala

The Bhandarkar Oriental Research Institute has a Raga Mala which is called in the end *Dakshini* Raga Mala (Ms. No. 384 of 1895-98; Descriptive Cat. XII, 311). This small work describes 6 Ragas: Sriraga, Vasanta, Panchama, Bhairva, Megharaga and Natanarayana.

The Section on Music in Oddisa-Mahamantrodaya

There is a fragment on Tala Vadyas described under the name Talavidhana in the Madras Oriental Library. (Trien. Cat. 1916-19 ; R. 2779). This Talavidhana or according to the text Tala-vadya-vidhana is a small part of a separate section on music in a big semi-puranic Tantra-Mantra treatise of unknown date called the Oddisa-Mahamantrodaya. The section now available to us describes the Avanaddha Vadyas, Mridanga, etc. The work is cast in the form of a dialogue between Siva and Parvati, the former enlightening the latter on various

subjects. We find the following, indicating the nature of the work:

अयमोड्डीशमन्त्राख्यं वाद्यलक्षणमुच्यते ।

इत्योड्डीशमहामन्त्रोदये तालवाद्य विधानेषु etc.

The music section of the Mantra work is given as the sixth section of the 81st chapter. Talavadyas are proposed to be treated in 16 chapters. The Vadyas to be dealt with are also given as 16 in number,—Pataha, Jhallari, Bheri, Maddala, etc. The Oddisa is enumerated among the sources in the music section of the Sivatattvaratnakara.

Similarly the Kasyapa Tantra and the Uttara Karana Agama are said to treat of music.

Sangita Sara Kalika

From p. 54 of S. R. Bhandarkar's Report of the 2nd Tour for Skr. Mss. in Rajputana and Central India, we come to know of a writer on music named Suddha Svarnakara Moshadeva, a strange name indeed, 'arch-thief who is a pure goldsmith'. It is seen that he is also a master of mathematics besides music and is known to have written a commentary on Lilavati. In music, he is the author of a work called Sangita Sara Kalika. This work should be earlier than A.D. 1427 when the Sangitasiromani which mentions it was compiled. There is a ms. of the work in the Dahi Laxmi Library, Nadiad (XXXVII 8).

Sangita Kalika

There is another music work with a somewhat similar name, Sangita Kalika. It is quoted by Hemadri in his commentary on the Raghuvamsa. (Mad. Ms. R. 3376, p. 236.) From the quotation it is seen that the work dealt with Natya also. Hemadri's date is 1250-1300 A.D.

The Sangita Sudha of Bhima Narendra

The Oudh Catalogue (X, p. 12) contains the description of a work called Sangita Sudha, which has to be distinguished from the South Indian S. Sudha of Govinda Dikshita. The author of this Sangita Sudha is one King Bhima Narendra.

The Sruti Bhaskara of Bhimadeva

Another writer named Bhimadeva, who may or may not be the same as the above-said Bhima Narendra, is the author of a work called Sruti Bhaskara. The work is very comprehensive and besides dealing with music and dance, it treats of Rasa and Drama also.

A ms. of it is described in the Bikaner Catalogue, p. 530, No. 1129.

Tala Kala Vilasa

In the Ms. Library of the Bhandarkar Institute, Poona, there is a treatise called Natyasarvasva-dipika by Narayana Sivayogin and in that work is quoted thrice (pp. 34, 36 and 37) a work on Tala of this name. Its author is not known.

Sangita Mani Darpanam

The above-said work in the Bhandarkar Institute ms. quotes another music work of the name Sangita-mani-darpanam, of which also the author is not known.

Natya Sarvasva Dipika (also called Adi Bharata) by Narayana Sivayogin

This work is available in the Bhandarkar Oriental Institute. (No. 41 of 1916-18 ; Des. Cat. Vol. XII, No. 344). The ms. is from the Telugu country. On p. 28a we find this colophon :

इति श्री आदिभरतशास्त्रे शीक्षास्कन्धे नाट्यसर्वस्वदीपिकायां पूर्वांगादि सभास्तवान्तपञ्चप्रकरणनिरूपणं नाम सप्तमोऽध्यायः ।

On page 8 the following verse enlightens us about the author, his parentage, etc.

वैद्यप्पमन्त्रितनयः कोकिलाम्बातनूभवः ।
नारायणः सिद्धशिवयोगिराजो विराजते ॥
वरकटिकलपूडीवंशजो ब्रह्मवेत्ता
. . . . श्रीवत्सगोत्रः कवीन्द्रः ।
भरतमखिलमापस्तम्बसूत्रः पवित्रः
स्फुटतरमकरोत्तं योगिनारायणार्यः ॥

He calls the work Natya-sarvasva-dipika and Adi Bharata. कर्तुमादिभरतं स्फुटमारभामि । The author's name is also variously given as Narayana, Siddha Sivayogiraja, Sivayogin and as सिद्धशिवश्रीरामानन्दयोगिराज ।

The ms. gives a table of contents at the beginning, from which we see that the work treats fully of Natya and Gita. In music, vocal and instrumental branches are dealt with. Tala, Venu, Vina, Dhakka, Mridanga are dealt with Natya of Angas and Upangas are given. Bharata is here reproduced. The work speaks also of the manufacture of instruments, of bronze Talas etc.

The work borrows from the Ratnakara. Kohalamata is quoted on Tala. S. Chudamani and S. Vidyavinoda are quoted. Besides these, the following new works are known from quotations here—Sangitarnava, Tala Kala Vilasa and S. Mani Darpanam.

Another interesting work quoted herein is Caturasabhavilasa, a work treating of all the arts flourishing in the King's court. Of some of these works, we have spoken above.

The Ramakautuhala of Ramakrishna Bhatta

Bhava Bhatta quotes a work called Raga Kutuhala. Its author is not given by him. We come across a work called Rama (ga?) Kautuhala by one Ramakrishna Bhatta subtitled as Sangita Saroddhara which is described on p. 518 under No. 1106 in the Bikaner Catalogue. It is not unlikely that Rama Kautuhala is an error for Raga Kutuhala. The colophon runs thus :

इति श्रीमत्पराशरगोत्र सकलप्रशस्तिविशारद श्रीरामकृष्णभट्टविरचिते राम (ग?) कौतूहलाख्ये संगीतसारोद्धारे नृत्यप्रकरणं समाप्तम् ।

The work thus deals with dance also. It may also be likely that Ramakautuhala *alias* S. Saroddhara of Ramakrishna Bhatta derives its name from some other circumstance like the praise of god Rama in the work and is thus different from the Raga Kutuhala quoted by Bhava Bhatta.

Sangita Sara Sangraha

An anonymous work of this name is noticed in Rice's Catalogue of Mss. in Mysore and Coorg (p. 292). Oppert also notices it as a ms. available at Conjeevaram (Vol. 1, 1052). This S. Sara Sangraha must be distinguished from that of King Jagajjyotirmalla noticed above and a modern compilation of that name published from Bengal which we shall mention presently.

The Bharata Sastra of Raghunathaprasada

A writer named Raghunatha Prasada wrote a work called Bharata Sastra on Music and dance, in the form of a dialogue between sage Bharata and God Siva. The work is available in the Tanjore Library and is incomplete. (New Catalogue No. 10669.)

Its contents are : Nada and its origin, defects of singers, sruti, svara, murcchana, tana, alankara, gamaka, alapti, raga and prabandhas. Burnell has given the name of the author in his Catalogue as Raghunatha and of the work as Bharata Sastram. On the ms. we find Bharata Sastra-ragadisvara-nirnaya and Ragadisvaranirnaya, Raghunatha Prasadakrita.

The colophon also gives the author as one Raghunatha Prasada.

इति भरतशास्त्रे भरतेश्वरसंवादे रघुनाथप्रसादेन (कृते) रागादिस्वरनिर्णयो नाम स्वरादि प्रथमं प्रकरणम् ।

The work is in very bad Sanskrit, most verses having neither metre nor meaning.

Taddhittonnam and Jati

In the Tanjore Library we have two works dealing with that branch of Tala called Konnakkol, which is, so to say, 'vocal Mridangam'. The work called 'Taddhittonnam' has three copies and that called Jati has nine copies. Both these deal with Konnakkol. (Burnell 11516b and 11608 ; New Cat. 10848 and 10851.)

Sangita Siddhanta of Ramananda Tirtha

This work is known to us from a notice of it in R. L. Mitra's Notices of Mss. No. 1017. A ms. of it is available in Nabadwip, West Bengal (King Edward Anglo-Sanskrit Library, No. 898).

Sangitaragalakshna and Sangitasagara

These two works are noticed respectively in the North Western Provinces Catalogue (VI 28) and in the Punjab Catalogue of Pt. Radhakrishna (41).

Raga Chandrika

This deals with Ragas in 143 verses.

Ashtottara-sata Tala

This is a small work on 108 Talas.

The Raga Lakshanam

This deals with Carnatic Music.

The above three works have been published from Bombay.

Another small work published from Bombay is *Chatvarimsatraganirupana*, 'treatment of 40 Ragas', which borrows from Sarngadeva and is attributed to Narada.

A work called *Sangita Sara Sangraha* has been published from Bengal. It is a modern compilation by the well-known scholar and patron Sourindramohan Tagore. It is in six chapters, dealing with Natya also in the last chapter.

SOME MODERN WORKS

Appa Tulasi *alias* Kasinatha wrote two works in 1914 A.D., named Ragakalpadruma, speaking of 120 Ragas of the North from Bhairavi to Lalita, and Sangitasudhakara in two chapters, dealing mainly with Ragas numbering 125. A third work by Appa Tulasi is on Tala called Abhinavatalamanjari.

Another modern work of this class is the well-known Lakshyasangita of Mr. Bhatkhande.

'Vishnusarma' (Mr. Bhatkhande) brought out in 1921 A.D. (Poona) a text called Abhinavaragamanjari.

In the South, few have been the modern works written in Sanskrit, though the output in Tamil and English is noteworthy. But some new Sanskrit works were undertaken by the late Sri Hulugur Krishnachariar of Hubli, by Sri P. G. Sundaresa Sastri of Tiruchi, and by Sri P. S. Subrahmanya Sastrigal of Tanjore (Adhunika-Sangita—Music of Today).

Fragmentary Manuscripts

Each library and each catalogue, besides giving us complete works on music and dance, or on music only, or on a branch of music only, supplies us also with a number of fragments. A list of them is appended here.

I. The Madras Oriental Mss. Library contains the following fragments:

1. Raga-varna-nirupana (Des. Catalogue No. 13013) on Ragas ; begins with Sourashtra and ends with Kalyani.

2. Sangita-Vishaya (Des. Cat. No. 130277), enumerates 72 Ragas.

कनकांगी च रत्नांगी गानमूर्तिवंनस्पति:

and so on and then defines them briefly ; it deals with the Carnatic Melakarta scheme of Ragas as it prevails.

3. Gityadidoshavichara—A discussion as to what are considered flaws or mistakes in songs. The subject is interesting and the ms. is complete (Trien. Cat. 1919-22, R. 3176f). The work comes from Orissa.

II. The Saraswati Mahal Library, Tanjore.

1. Ragalakshana : Many fragments with this name, giving the lakshana of various Ragas are found.

2. Ragadivichara.

3. Suladi (5 mss.)—compositions.

4. Tananighantu. This has more recently been published in Vols. VII-IX of the Library's Journal. It is a curious work assigning ideas and feelings as meanings to different Tanas, combinations of Ta and Na employed in Tana-singing. That is the meaning of the name of the work "Lexicon of Tana". This is a highly imaginative thing and seems to be very much of an exaggeration. See also above the work called Sangita Chintamani, Tanjore ms.

5. Abhinayalakshana by Sringarasekhara. (New Cat. 10684).

6. Abhinayalakshana. Anon. Several mss.

7. Talaprastara—Several fragments.

III. Oppert's Catalogue of Mss. in South India—Vol. I

1. Talaprastara, No. 2850.
2. Ragalakshana, No. 6166.
3. Ragotpatti (6167).
4. Saptasvara-lakshana.
5. Svaraprastara (6293).
6. Svarasamucchaya
   Vol. II.
7. Melaraga-svarasangraha (8527)

IV. The Trivandrum Palace Library Catalogue, Nos. 1421-2 Svarataladilakshana with Malayalam commentary.

V. Vth Report of the search for Skr. Mss. in Bombay by Peterson (p. 262). No. 400 : Sankirnaragah. This may be the Sankirna Ragadhyaya noted previously.

VI. The Anup Library Catalogue, Bikaner. Ragadhyanadikathanadhyaya (p. 515, No. 1099), perhaps a chapter of some bigger work. The ms. describes the Ragas with their Svaras, Murtis and appropriate times for singing them.